

# THE GRAMOPHONE

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Edited by  
COMPTON MACKENZIE

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## EDITORIAL NOTES

A SUBSTANTIAL packet of letters and post-cards in the office attest the welcome with which the proposal in the last number to start fortnightly instead of monthly publication was received by our readers. "Yes, fortnightly—if you can't manage weekly" is the general refrain; and for such prompt support, such stirring promises of continued approval, we cannot be too grateful. Thank you, good friends who wrote, one and all. But we must not forget to thank equally the fewer but none less genuine friends who produced cogent arguments *against* the proposal; and perhaps the simplest way of thanking them is by saying that their counsels prevailed, and that, for the present, at least, the idea of publishing THE GRAMOPHONE every fortnight is dropped.

But an alternative scheme which was suggested is being adopted, with less fear of failure. Beginning with the next number on June 1st, THE GRAMOPHONE will be enlarged, so as to enable us to cope more adequately with the problem of congestion—and the price will be doubled. It comes to much the same as a fortnightly issue, but it will probably suit the majority of our readers as well as simplify the office work, and the extra cost will not affect our subscribers, of course, till their subscriptions expire. It is only fair that in a development of this sort they should reap some advantage for their past support, and we are not afraid that any of them will blink at the shilling a month when they renew their subscriptions, if they think how many disappointing records they have *not* bought during the last year, owing to THE GRAMOPHONE.

If any subscriber who reads this does not get his copy from the London Office, but through his local dealer or newsagent, will he please write to the Manager, THE GRAMOPHONE, 25, Newman Street, W. 1, so that the matter may be adjusted?

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This number completes the first volume, and in about ten days binding cases, a title-page, and an index will be ready for those who wish to preserve their copies. Details will be found on page xxv. The index will be the work of Mr. A. C. Rankin, a most devoted gramophonist and player-pianist, and unless we are mistaken, it will form in itself a valuable guide to gramophone matters of the last twelve months, as well as a proof of the wide range

of records and topics covered by this review. It is not for us to regard the completed volume with any stronger emotion than a humble wonder; but from letters received it is evident that a good many of our readers are inclined to slap it on the back with boisterous friendliness.

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At any rate, we shall try to redouble our value as well as our price in future. The Editor spent a month at the London Office, making plans and seeing people and galvanising the Helots into a semblance of activity, and has now fled to Capri to write another book. His Musical Autobiography, his articles on Chamber Music, his Celebrity article on Caruso—still only promises, alas! But, on the other hand, he may postpone—he never breaks—a promise. They will all be in the index to Vol. 2. And while writing thus personally about the Editor, we may be allowed to add a hint which will be as good as a kick in the ribs to most of our early readers. Mr. Mackenzie is booked to give one of the weekly talks about the new gramophone records for the British Broadcasting Company when he returns from Italy.

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Our thanks are due to Messrs. Steinway and Sons for offering to place the Steinway Hall at the disposal of our readers on Saturday evening, June 14th, for the gramophone tests which were referred to last month. Full details will be published in the June number; but already the programme is taking shape, and we can confidently invite our readers to book the date in the expectation of an interesting evening's entertainment. Mr. Compton Mackenzie will take charge of the proceedings, and entrance will be by coupon from the June number.

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Among other distinguished people who have promised to write for THE GRAMOPHONE in the near future is Mr. Herman Klein, who, if anyone, is *the* authority on *bel canto*. Of course, he is many other things as well, a brilliant writer on musical matters as well as a brilliant teacher; and his recent essay on "Bel Canto," published by the Oxford Press, is probably in the hands of most of our readers, who will appreciate the honour done to this review when Mr. Klein consented to contribute a series of articles on operatic records.



# THE SEARCH FOR THE ABSOLUTE

By THE EDITOR

I FIND an increasing tendency among our correspondents to ask what is the best machine, what is the best record, what is the best needle, what is the best sound-box, when what they should really ask me is the best attitude of mind in which to try to discover what is the best machine, etc., for *them*? It seems to me that time after time in the columns of this paper I have already expressed my opinion that the absolute in the gramophone and its accessories is not attainable. One correspondent writes that he is bewildered by the claims of our advertisers. Let me assure him that he cannot be half as much bewildered by them as I am. Fortunately I have been granted an astonishing rapidity of assimilation, and so I never suffer from mental indigestion with its unpleasant concomitants—the heartburn of jealousy, the acidity of disappointment, and the flatulence of most critical opinion. Not only have I been granted rapidity, but I have also been granted normality of experience. It may be that in a certain number of months I shall accomplish in the adventures of taste what the average man accomplishes in the same number of years, but he and I are going to reach the same goal ultimately, and the only difference between us will be that I get there first. By living alone as I do the speed of mental experience is considerably accelerated. It is only when I come to London that I find my opinion veering to every point of the compass in turn like the cowl of a London chimney. All this is by way of preface to my having realised that, like everything else in nature and art and life and society and politics, we must before going any further split the gramophone world into two broad divisions. We will put on one side for a moment the various machines and confine ourselves to a consideration of the sound-box. What is the best sound-box? Like autumn leaves that strew the brooks in Vallombrosa, like swallows gathering in October, like bees swarming, like ants, like midges, like stars in the heavens, that question reaches me from every part of the world. The highest Andes have echoed it; it has floated on the yellow waters of the Yangtse-kiang; it has rustled the gum-trees of Australia, and ruffled the lagoons of the Pacific. My answer must take the form of a counter-question. Are you male or female? Are you Liberal or Conservative? Are you a Platonist or an Aristotelian? A romantic or a realist? A Catholic or a Protestant? A Buddhist or a Mahommedan? What do you really believe that the gramophone is for? And when you try to answer this last question do not forget that

the gramophone is one of the many rivulets into which the great main stream of artistic expression has been broken up by the complications of modern existence. It seems to me clear that the gramophone has passed safely through the conjuring-trick stage. We are no longer amazed at the miracle of recorded sound. In other words we have all of us passed beyond the state of savages. It took a long time for the recording companies to discover that the intelligence of the British nation was far beyond the intelligence of Basutoland, and in America the recording companies are still inclined to cater for their clients as an old-fashioned explorer catered with beads for the cannibals he met *en route*. But what neither the public nor the makers of gramophones have yet realised is that the appreciation of the music they provide (I am talking now about the quality of sound, not the merit of the compositions) depends on the temperamental prejudices of the various individuals who patronize it.

I do not want to trespass on my musical autobiography in this article by discussing at too great length the growth of taste, and I shall have to ask you to take for granted a good deal when I say that the ultimate goal which you will most of you one day reach is the knowledge whether you prefer a mica or a composition diaphragm. I fancy that we have most of us begun (or at any rate most of us who are out of our twenties) by thinking of the gramophone in terms of a rather bad instrument with a mica sound-box, which was either worn or improperly adjusted, or merely clumsily thought out. The result is that when we first hear a composition sound-box giving that mellow tone and generally softening the asperities of an imperfect instrument, we are led into a romantic passion for the novelty, which lasts in the case of those of us who are not true romantics only so long as the novelty, but which in the case of those who are confirmed romantics may last for ever. Now I, who am not a confirmed romantic, am obviously incapable of advising those who are what is the best sound-box. Romantics stand or fall by subjective standards. Half the confusion existing in the minds of my correspondents is due to their not perceiving this. I do not want to be continually recurring to this subject, which is likely to become tiresome, and I most earnestly beg that no correspondent will ask me to commit myself to an opinion on the respective merits of any, for instance, of the following romantic sound-boxes—the Astra, the Tremusa, the Ultone. They are all very good,



and it is open to the champions of any of them to claim that it conveys better the impression of real music being played than any mica sound-box on the market. Besides these, however, there are a number of romantic sound-boxes, of which I might instance the Peridulce and the Pianina, which in my opinion achieve their romantic effect illegitimately by a deliberate falsification of life. I do not like to illustrate my point from the works of a fellow novelist, but we have to do these things, and I cannot find a better comparison for the Peridulce sound-box than the novels of Mr. W. J. Locke. I am open to wager that if any of you like the novels of Mr. Locke (and it is clear that many more readers will than won't) you will like the Peridulce and the Pianina. Both these sound-boxes are mica, which in my opinion makes their influence all the more corrupting, because they don't look like romantic sound-boxes. They are dressed like ordinary English gentlemen sound-boxes, without the sombrero of the Astra, or the dark, dank locks of the Ultone, or the silvery draperies of the Tremusa.

Captain Barnett came to see me the other day, and he had the nerve to pretend that he was not a romanticist. You know how un-romantic it is to have a cold in the head? Well, that is what these sound-boxes feel about the oboe, and I accused Captain Barnett of wanting to turn the oboe into a flute. He blenched at the accusation and protested his innocence of any designs upon the oboe; but I was not to be shaken from my opinion. I should accuse the inventor of the Ultone (if I knew him) of trying to turn the violin into a violoncello. Yes, these sound-boxes are the warm baths of the gramophone; they are the poppies and mandragora of the gramophone. The hearts of those who play upon them ache and a drowsy numbness pains their senses. They want a double dose of Yaidil to bring them back from Lethe or feathers burnt under their noses or drops of sal volatile sprinkled upon their foreheads. In other words they want a small brilliantly tuned mica sound-box. They want an objective standard of reality. I believe that devotees of the Exhibition sound-box are nearer to the truth than any others, but here again we must be careful of excess of realism. We know that Galli-Curci is inclined to be nasal, but we must beware of letting that nasality be over-accentuated.

Like all realists, the small mica sound-boxes are apt to insist unduly on the unpleasant things in life. Realists, of course, are always much more honest than romanticists, who when reduced to their least common multiple are merely liars, and they have suffered a great deal from the recurrent attempts to blur literature. I might say that the whole of the Victorian age is to be found in the Astra sound-box—its solemnity, its massiveness

and its majesty, its breadth and its profundity. And now we are beginning to ask ourselves if some of these qualities were not acquired by a certain deliberate dishonesty of outlook, by a certain cowardice and snobbishness and insensibility. The result, of course, has been a reaction, and our modern writers in their endeavour not to shirk the unpleasant facts of life have nearly succeeded in persuading us that life consists of nothing else but unpleasant facts. I am glad to think, if I may be egotistical for a moment that contemporary critics have called me in turn realist, romanticist, and sentimentalist, for it seems to me clear that a novel which pretends to be an abstract of the times must contain all these qualities, any one of which will seem to predominate according to the personal opinions of the critic. Unfortunately at the present moment English criticism is at a very low ebb indeed. Unanimity is no substitute for an objective standard. Our critics are most of them fly-papers on whose sticky minds a mass of ephemeral flies buzz for awhile and then expire. I want THE GRAMOPHONE to set up an objective standard; but I want the readers of THE GRAMOPHONE to realise that the pursuit of the perfect sound-box can only be carried on by the very severest testing of their individual tastes. I want them to learn to distrust first impressions; I want them to ask themselves what they really want. At present most of my correspondents are content to ask *me* what they want. I want them to decide if they believe in the perfectability of the gramophone, and not merely in the perfectability of the gramophone, but in its ultimate absorption into the Nirvana of pure music. I notice with alarm a tendency to widen the gulf between gramophonic music and played music, and to say that inasmuch as it is obvious that we cannot reproduce the music of the orchestra, or the chamber, or the concert platform, or the opera house, we must develop the gramophone along musical lines of its own. I view with regret the existence of a platonic idea of music that is at once beyond both gramophonic music and played music. These gramophonic platonists hope to approach that ideal music by an entirely different road from that of played music. While sweetening the sound of the gramophone they are really substituting it for played music. Even a book is in many ways only a substitute for a personality, but it is probably as far as that personality can go toward expressing itself. I do want devotees of the gramophone rather to desire to make the gramophone a more perfect expression of the music we have than to despair of its imperfections and try to turn it into another kind of musical instrument. In fact I am going to refuse to allow the gramophone to be called an instrument any longer. It is a machine. Let



us face that fact. It is a machine invented to reproduce played music. So long as we keep its mechanical character before us we shall not be led away into worshipping a falsification of music.

I alluded last month to the scratch of the New Edison, and several people have thought that I exaggerated it and many others have thought that such a scratch must of necessity put a machine out of court. I don't hesitate to say that I can stand twice as much scratch, nay three times as much scratch, from any machine that will improve the realism of the music. I beg all my readers who have an opportunity to spend a little time in listening to the New Edison, because this is a machine which has made its chief aim the reproduction of what was put into it rather than the production of a pleasant noise that was not. I have one record of the *Gloria* from Mozart's 12th *Mass* and of the *Hallelujah Chorus* which nobody, listening to them from the room above, could possibly identify as coming from a gramophone. I believe that acoustic experts say that the 'hill and dale' cut does not reproduce as many of the tones as the lateral cut. All I can reply is that in this case the hill and dale cut gives a result that I have never yet heard on any lateral cut record.

Another machine which has impressed me very favourably recently has been the Sonora, particularly with the human voice. It belongs essentially to the brilliant class, and any reader who likes brilliancy and is meditating the purchase of a new machine should make a point of hearing the Sonora. More and more I shall be asking our readers to try the various machines themselves. I am sorry to go on repeating myself like this, but I do want my correspondents to save themselves and me an immense amount of trouble by telling me, before they ask my advice about the purchase of a machine, what machines they have heard and admired, and what they have admired them for. If a reader told me he had enjoyed a New Columbia Grafonola more than one of the H.M.V. models and asked my advice, I should advise him not to buy it until he had heard the Sonora as well. If on the other hand, he told me that he had enjoyed the Kestraphone better than an H.M.V. model I should advise him to go and hear the Tretone-Separaphone before he decided. The last named is not *my* machine, but it might easily be the machine of a large number of people. I admit that it all is very bewildering, but it is not more bewildering than deciding what make of the piano you are going to purchase, and it is worth as much trouble. When you are going to buy a new machine do not allow the maker or the dealer to play his selection of records on it, but take with you two or three of your own records that you know well, and refuse to hear any others. If you can take your own machine with you as well, so much

the better. Don't let the dealer wind the machine and put the record on. Find out first of all from him how it is done, and then do what is necessary yourself.

I am assuming that few readers of this paper do not already own a gramophone; but if any reader is intending to invest in a gramophone for the first time and wants my advice about the purchase of a machine, let him please answer the following questions when he writes:—

- Who is your favourite poet?
- Who is your favourite novelist?
- Who is your favourite composer?
- Who is your favourite painter?
- Do you prefer English or Italian singing?
- Do you like the viola as an instrument better than the violoncello?
- Do you like the oboe or the cor anglais better?
- Are you interested in the occult?
- What kind of scenery do you like best?
- Which do you hate worse, a liar or a thief?
- Do you like dogs or cats better?
- Do you think it is easier to shock a man or a woman?
- If you are going to take a patent medicine, do you order it in liquid form or in pills?

I am not joking. Any correspondent wanting my advice must give himself the trouble to give me the answers to these questions, knowing which I shall be able to advise him much more usefully than in ignorance of everything except his handwriting.

*Compton Mackenzie*

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At the time of going to press—and the Easter holiday was a serious obstacle in this always hectic event—we have not heard the H.M.V. version of the *Choral Symphony*.

The fact that the Parlophone Co. are also issuing this "purest height possible to human expression through the medium of music," as Dr. Agnes Savill calls it, in nine d.s. records, as against the H.M.V. eight, makes the prospect not merely exciting but agonising, and we counsel our readers not to buy one version without at least hearing the other.

Nor have we heard the *Dream of Gerontius* records, on which enterprise Velvet Face is much to be congratulated. For us there is an even more special interest in the news that our Russian baritone, M. Nicolas Nadejin—whose recital in the Aeolian Hall was enjoyed by many of our readers—has made a very successful debut on Velvet Face with a double-sided record. This is promised for publication in the June bulletin.



# Some Gramophone Tastes and Distastes in Jerusalem

By Lt.-Col. W. J. PHYTHIAN-ADAMS, D.S.O., M.C.

OTHER peoples' gramophones, like other peoples' motors, are a public nuisance. Whether you possess one yourself or not does not matter. The fact remains. But nowhere is this more appallingly true than in Jerusalem, and if anyone doubts this let him come and take an evening stroll in the Holy City. The Semite revels in noise, he likes to make it himself, but he loves above all things to listen to it being made for him. See him then in an ill-lighted dirty café, hubble-bubbling contentedly on his little straw-seated stool, while a large and gaudily painted horn (there must be a horn) belches forth the raucous and intolerable ululations of some Arab Caruso. No muezzin (hideous as his howlings are) can compete with the gramophone artiste of Cairo or Beirut, and it is a frightful thought that this monster must sooner or later be let loose on the world by broadcast.

But let us beat a hasty retreat from the outraged streets of the old city and, avoiding certain Jewish quarters, whose songs, less evil but not less strange in Zion, are best heard at a softening distance, return to our secluded rooms and our own particular H.M.V. This machine, we need scarcely say, far from being a nuisance, is an apostle of the Muses, a breather-forth of sweet influences and a healer of stricken souls. There is little music to be got at in Palestine to-day, and after one or two experiences of amateur concerts the dread of asphyxiation dissuades one from seeking it out. Besides, why listen to indifferent performers when you can get the same thing better played at home? Can you want to hear a finer rendering of Debussy's *Andante in G minor* than you get at the hands of the London String Quartet (Col. L.1004), a miraculous record that wears for ages and retains its softest notes until the very hour of its necessary but honoured demise? Or Pachmann playing Chopin's *Nocturne in G major* (H.M.V. D.263), can you, to yank for a moment, beat it?

French and Italian opera is, as a rule, better heard on the French than on the British H.M.V. records. Our Parisian *En fermant les yeux* (Manon), for example, is (to our mind) a finer rendering than those offered in the London catalogue, and even Caruso in *Ah! fuyez, douce image*, sounds forced and strident after one has heard this song rendered by a Frenchman. (There

are sad omissions, too, from our British list. Where is the *Air des lettres* from *Werther*, for instance?) Nevertheless, it would be hard to find anything more beautiful than the singing of Caruso and Farrar in the garden and prison scenes from *Faust* (H.M.V. Celebrity) and Farrar's *Air des Bijoux* remains (in our humble opinion) without a rival (H.M.V. 2-033012).

In ballad music we Jerusalemites have made an idol of Gervase Elwes whose (Columbia) records of *Bredon Hill*, *Now sleeps the crimson petal*, etc., are all too few for our liking. We are forced, however, to confess that Eisdell in *Ah! Moon of my delight* (H.M.V. D.451) is running our hero dangerously close. It is a pity that the other side of this record (*They say the lion and the lizard keep*) is one of those things which one puts sadly and silently away.

For comedy we have at our disposal almost the whole range of Gilbert and Sullivan. These are all of them an unfailing source of delight, though it must be admitted that in reproduction they are curiously unequal. At the head (in this respect) we should put the *Pirates* and at the tail *The Gondoliers*, but each, of course, contains one or more "short lives." Will someone explain one of these days why our high soprano's "last" so short a time? Is it a question of climate or of the singer's proximity to the horn or merely of a technical defect which we have not yet overcome? Whatever it is, the results are sometimes disastrous, witness *'Tis done! I am a bride* (H.M.V. D.498), which "cracked" in a fearsome manner after only three performances and can only be heard now through cotton-wool.

Sheer farce we like in small quantities, but we keep a warm corner in our hearts for Grossmith's confessions of crime, (H.M.V. C.574) and for Harry Tate's arduous efforts at self-protection (Col. 504), a record which cheered some of us greatly in less peaceful times.

Finally, I must not forget to mention certain B.P. scout records which have been enthusiastically received by the local Troop of Arabs and Armenians. No scoutmaster in a distant land can afford to be without them and even the hardened and ignorant grown-up must enjoy the shrill shrieks of the cubs in their great howl. Perhaps the Palestinian will retort that he prefers his own caterwauling; if so, he is welcome to it—in the desert. Give me a full-blooded Zulu war-cry every time.



# ON PATENTS

By Captain H. T. BARNETT, M.I.E.E.

HAVING done some years' hard work in Patent Law, a part of the time in the courts, and although (or perhaps because) I am not a Patent Agent it may be useful to some readers if I say a little on the subject of patents generally, and especially for the guidance of those who may have new ideas but are quite unversed in the procedure that should be adopted for their protection.

In the first place, believe me, the Patent Laws of the United Kingdom are the kindest in the wide world to the inventor. They are never unmindful of the public, and of the necessity for protecting the public against the danger that the grant of a monopoly for something the public have a right to use might entail; but, subject to this, both the law itself and the administration of the law in the Courts of Justice, as well in every new departure as in precedent, always favour the inventor of anything really good and really new, and will stretch every possible point to help him to the full.

The Government makes very little profit from patent fees; in the earlier stages of a patent, and in the case of unsuccessful patents, the stamp fees do not pay the cost to the country of the work involved. In the early stages of a patent, say for the first four years, the stamp fees are rarely more than a small proportion, perhaps from about one-fourth to one-third of one's Patent Agent's bill.

Some people complain about "red tape" and delay after their papers reach the Patent Office. Let me assure them the Patent Office staff consists entirely of very clever, highly educated, hard-working gentlemen, who get through their difficult and trying work in the most speedy way possible consistent with *perfection*. Their work is just as necessary to the inventor for the purpose of making his patent solid as it is for the protection of the public from clever infractions on their rights. I have never known a case of delay caused either by the carelessness or improper ignorance of an examiner. It is continually a cause for surprise to me that the examiners manage to be so nearly omniscient as they are.

Now about Patent Agents. Unless you are by instinct both a technician and a lawyer, and unless you also have some Patent Law experience, you will not be likely to do well unless you employ a Patent Agent. In choosing one, in my opinion, the most important point that should be observed is to find a firm with *special experience* in the subject in which your invention lies. If you can hear of a Chartered Patent Agent who specialises in the

subject, no doubt you will be safe in his hands. Perhaps you may see an advertisement of a Registered Patent Agent in the journal particularly devoted to your subject, and should he be well established and of good repute I see no reason why he should not do just as well for you as if he were a member of the Chartered Institute, whose members may not advertise. But in no case put yourself in the hands of an agent who is not on the register.

If you have made what you think is a new and valuable invention, and if this is still in the mental stage, the first thing to decide is whether you will protect it under the Patent Law before or after doing some experimental work upon it. Should it be a grand, new, broad idea, not likely to have been even in part anticipated, of considerable financial value, easily described, not running into detail, likely to make a strong master patent, then lose no time; at once take out Provisional Protection, but put nothing whatever into your provisional specification beside just the basic invention, leaving modifications and elaborations for a group of patents to be taken out at a later stage and as the subsidiary inventions occur to you. Having secured the earliest possible date for your valuable invention, the next step is to find out if it is likely to be novel before you spend a lot of money on models or otherwise in working it out. A two days' search at the Patent Office Library by your Patent Agent's searching assistant will generally give some idea whether your invention, if a simple one, is hackneyed or otherwise. If it seems to be likely to be substantially new, get to work and spend as much time and money as you can afford, or as may be necessary for proving your invention and for finding the best way of carrying it into effect, and then when the time comes you will be able to give your Patent Agent the necessary subject-matter for drafting the complete specification.

If your invention is of a detailed nature, if it is not reasonably certain to be a very valuable one, should it have alternatives or should modifications be likely to occur to you, it would be well to go much more cautiously to work in the expenditure either of time or money. In such a case I should advise you first of all to make the article, whatever it may be, to make every detail of it and all possible improvements and *alternatives*. Then, with your knowledge in your mind, go to the wonderful (and free) Patent Office Library and yourself make a search (the courteous librarians will make it so easy for you) to find out just exactly where you stand, and after that you may with confidence



go to your Patent Agent and apply for your patent with a *complete* specification.

Never write or talk about an invention before it is protected to anyone whatever other than a Registered Patent Agent. Some risk may be necessary when getting things made for you by other people, but you must guard yourself from this danger as well as you can by keeping all those

who work for you as uninformed as possible, and by employing those only whom you can trust.

Every novice interested in the subject of patents for inventions should write to The Patent Office, Chancery Lane, London, E.C., for a copy (gratis and post free) of "Instructions to Applicants for Patents," and should *read it right through*.

H. T. BARNETT.

## OPERA A LA CARTE

By G. H. HOWICK

**D**ESIRING to purchase a gramophone record I entered one of those sumptuous salons containing a dozen or so cubicles (reminding one of telephone boxes) each containing a different kind of machine, wherein one may, with leisure and without disturbance, hear various records. I was conducted to a cubicle containing a machine like the one I possess, and thereby given every opportunity to criticise, from my own point of view, a record before purchase. Here catalogues of records of every description are at hand, and there is an easy chair in which I may repose in comfort, and at my will command such masters and celebrities as Caruso, Tamagno, Chaliapin, Battistini, Ruffo, Cortot, Kubelik, Kreisler, Melba, Patti, Galli-Curci, Tetrizzini, and a host of others. Here also may I hear the wonderful Symphonies and Concertos so ably collected and recorded by our gramophone companies.

Having now to choose a record for trial, my choice fell upon *Ah! che la morte ognora* (Trovatore), the artists being Caruso and Alda, with the Chorus of the Metropolitan Opera, New York, and when we think of such a wonderful performance being at our command, we have to realise how much we are indebted to the gramophone and to record makers. My attendant, returning with this record almost before I had settled down in my chair in joyful anticipation of the performance, talked very eulogistically of the record and the artists, disclosing a wealth of information, surpassing even a West-end music seller in his knowledge of matters musical; and call what record you would of the thousands in his store, he would never be at loss for a similar display of knowledge. But what astonished me even more was the way in which he read me, like the proverbial open book, on matters musical. After I had called for the third record, no longer did I seek my catalogue, or even have anything to say, for he knew exactly the records which I could appreciate and should desire to hear. No sooner

was one finished than he would be at hand with another, and each time it seemed I could not want any other record than that particular one. It seemed the very height of my desire. And he it was, who, when I was at loss to decide which record to purchase, pressed *Ah! che la morte ognora* into my hands. When I had left that shop and had resumed my normal mental attitude, then did I realise that I *did* want *Ah! che la morte ognora*, and could not have faced my machine without it.

Enough of the first person singular. What of the others who found their way to this store?

On passing into the shop before leaving, I stopped to examine new models of machines, and to peruse literature and gaze upon portraits on the walls. Whilst gazing wondrously at a portrait of Beethoven, a person chanced to enter and inquired for the latest dance numbers of a cheaper kind of record, and it befell the lot of my attendant to attend upon him. Sympathising greatly with my man and feeling great disgust for the dance-man, I anxiously awaited the transfer of this miscreant to another attendant. But I was doomed to disappointment, for within a few minutes my friend was disclosing the composer, the publisher, the price, the date, the money made on, and many other details concerning *Sweetie Went Away*, followed by an even closer family history of *Hollips*. Before I had recovered from this shock and revelation, the attendant was pressing *Sweetie* into the hands of the Jazz-man, and making up *his* mind for *him*.

Then a thought entered my mind. Was not his money as good to the attendant as mine? Clutching tightly my *Ah! che la morte ognora*, with head thrown up, I walked superiorly by *Sweetie* and its new-found master out into a London fog, here to be greeted by *Yes, we have no bananas* from a street organ. . . . And forgive me, O Terpsichore, I involuntarily whistled this fourteen-thousand-pounder

GEORGE H. HOWICK





# THE NEW-POOR PAGE

By H. T. B.

Half-Crown and Two-Shilling  
records good on both sides



**T**HE promptness with which this magazine now appears on the first of each month and on which the Editor should be highly congratulated, has necessitated going to press before the new supplements of records could all be received and assimilated, so I will take this opportunity of mentioning some of the best of my two hundred Pathé records. Several readers have written asking for this information and pointing out that for use in the nursery or by children and servants the simplicity of the Pathé system and the non-liability of the Pathé records to become damaged is of very great value. A dance hall proprietor writes that he has a large Pathé horn machine which he would under no circumstances exchange for any other because the records, used by all sorts of people and often very carelessly, last for years in good condition.

It should be quite clear to everyone that these records are only for use with the *sapphire* and are not for needle machines.

**ORGAN HYMNS.** The whole series is good and quite useful for singing to. **VIOLIN AND ORGAN:** *Handel's Largo*. **SAXOPHONE:** *Waltz Llewellyn*. **XYLOPHONE:** *Pigtails and Chopsticks*. **BELLS:** *Hot Cakes, Dresden Gavotte*. **PIANO:** *Dying Poet, Jazzing Around, Shepherd's Hey*. **ONE STEPS:** *Sensation, Hong Kong, Dutch Doll*. **FOX TROTS:** *Fate, Tambourines and Oranges, Humming, When my Baby Smiles at Me*. **NOVELTY DANCE:** *The Ladbroke*. **CORNET:** *The Garden of Your Heart, Good-Bye*. **MARCHES:** *Blaze Away, In Command*. **CHARACTERISTIC:** *Two Indian Dances, Turkish Patrol, Under the Desert Sky*.

Now we will return to our ordinary fare of needle-cut records. The other day I heard a remarkably fine new Columbia 10in. dance record, *Wounded Bird*. Apparently the instruments used are two or three dulcimers. Can anyone tell me of a good half-crown dulcimer record? Mr. F. Jackson sends me a list of four Homo. records:—**CONTRALTO:** *My Dearest Heart*, sung by Miss Jessie Broughton. **BARITONE:** *Honour and Arms*. **VIOLIN:** *Guitarre*. **ORCHESTRAL:** *In a Monastery Garden*. Concerning the last of these he says: "I think this is quite the best rendering of this well-known piece that I have heard."

Now my own short list:—**MEZZO-SOPRANO:** *John Anderson* (Aco.). This traditional Scots song is sung unaccompanied, and very beautifully rendered, by Miss Boyd Steven. An ideal record too for demonstrating differences in surface noise creation, transmission, and amplification. **BARITONE:** *Devonshire Cream and Cyder* (Beltona); quite the best record I have heard of this song. **BASS:** *Bedouin Love Song* (Aco.). **MILITARY BAND:** *Rocking-Horse Parade* (Beltona); an ideal children's record on both sides. **FOX TROTS:** *Sunshine of Mine* (Beltona); this is played by my favourite (Southern States) dance band. *Arcady* (Aco.). **MILITARY BAND:** *Capitol March* (Aco.). **POPULAR SONG:** *Spare a Little Love* (Beltona), Baritone.

The foregoing matter was crowded out last month and I am now able to fill up the page. The following are excellent recent records:—

**PIANOFORTE:** *Danse Nègre* (Beltona); *Gavotte*, Bach (Beltona). **SOPRANO:** *Love Me Now*, from *Madame Pompadour* (Parlo.). **TENOR:** *Marcheta* (Parlo.); *I Love You* (Parlo.). **BARITONE:** *Moon Love* (Parlo.). **SMALL ORCHESTRA:** *Madame Pompadour* (Beltona). **VIOLIN:** *Liebeslied* (Beltona). **'CELLO:** *Andante*, Scharkowski (Scala). **MARCH:** *Mountain Gnomes* (Beltona). **WALTZ:** *Southern Rose* (Winner). **MILITARY BAND:** *Ballad Memories* (Beltona); *Princess Ida* (Beltona); *Sullivan Memories* (Parlo.); *The Gondoliers* (Parlo.). **SPOKEN:** *The Auctioneer* (Winner). **BANJO:** *Nigger-town* (Beltona). **FOX TROTS:** *Nights in the Woods* (Homo.); *Honey Boy* (Beltona); *Zaza* (Beltona); *Marcellonie* (Beltona).

A few specially fine records, of outstanding character, and which are going into my own exhibition set, are as follows:—

**BARITONE:** *Hills of Donegal* (Beltona); *A Warwickshire Wooing* (Beltona). **ORCHESTRAL:** *The Clock is Playing* (Beltona). **STRING QUARTETTE:** *Menuetto* (Beltona). **STRING QUARTETTE AND PIANO:** *Le Fringante* (Beltona). **VIOLIN AND PIANO:** *La Bohème* (Parlo). **BANJO:** *Sweet Jasmine* (Beltona).

**IMPERIAL RECORDS.** The more I hear of these the more astonished I am that the other Companies manage to maintain the half-crown standard. Is there no chance of any of them coming down to the Imperial florin? Next month I intend to devote a considerable portion of this page to a list from the best of the whole Imperial catalogue.



N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

Everyone should remember that machines having small horns (resonators) will not respond fully to the tone of instruments having large resonators or large resonating columns of air.

The SUBSCRIPTION ORDER FORM will be found in the Player-Piano Supplement.

Order your INDEX and BINDING CASE for Vol. I. at once. See page xxv.



## TRANSLATIONS

[A list of words and translations wanted by readers will be found on p. xxxii.]

### L'ADDIO A NAPOLI

Sung by Caruso (H.M.V. D.A.104).

Addio, mia bella Napoli,  
*Farewell, my lovely Naples,*

Addio, addio !  
*Farewell, farewell !*

La tua soave immagine .  
*Thy sweet image*

Chi mai, chi mai scordar potrà  
*Who ever, who ever can forget,*

Del ciel l'azzurro fulgido,  
*The brilliance of thy sky,*

La placida marina ?  
*The placid sea ?*

Qual core non inebria  
*What heart is not drunk,*

Non bea, non bea di voluttà  
*Does not drink, drink deep of the joy*

In te ? La terra e l'aura  
*Of thee ? Earth and air*

Favellano d'amore ;  
*Breathe of love ;*

Te sola al mio dolore  
*Of thee alone for my sorrow's*

Conforto io sognerò, io sognerò,  
*Comforting I shall dream, I shall dream.*

Addio, mia bella Napoli,  
*Farewell, my lovely Naples,*

Addio, addio !  
*Farewell, farewell !*

Addio, care memorie  
*Farewell, dear memories*

Del tempo ah ! che passa !  
*Of time ah ! that passes !*

Tutt' altro ciel mi chiama,  
*Another sky altogether calls me,*

Addio, addio,  
*Farewell, farewell,*

Ma questo cor ti brama,  
*But this heart longs for thee,*

E il cor, il cor ti lascerò !  
*And my heart, my heart I will leave with thee !*

Di baci e d'armonia  
*Of kisses and of music*

'E l'aura tua ripiena,  
*Thy air is full,*

O magica Sirena,\*  
*O magic Siren,*

Fedel, fedele a te sarò.  
*Faithful, faithful I shall be to thee.*

Al mio pensier più tenero  
*To my most tender thought*

Ritornano gl'istanti,  
*Return the moments,*

Le gioie e le memorie  
*The joys and the memories*

De' miei felici dì.  
*Of my happy days.*

Ah ! addio, mia bella Napoli,  
*Ah ! farewell, my lovely Naples,*

Addio, addio !  
*Farewell, farewell !*

Addio, care memorie  
*Farewell, dear memories*

Del tempo, ah ! che passa.  
*Of time, ah ! that passes.*

\* NOTE.—Legend has always connected the Bay of Naples with the siren Parthenope. Words and music are by T. Cottrau.

C. M.

### AMOR MIO

Sung by Caruso (H.M.V. D.A.105).

Vieni, vieni e riposa  
*Come, come and rest*

La testa sul mio cor,  
*Thy head on my heart,*

Cor che non osa,  
*Heart that does not dare,*

Ma t'ama, amor.  
*But loves thee, my love.*

T'ama, t'ama, e t'adora,  
*Loves thee, loves thee and adores thee*

Come in quell'ora  
*As in that hour*

Che tu nell'estasi  
*That you in ecstasy*

Sosperivi per me.  
*Sighed for me.*

O mio dolcissimo amor,  
*O my sweetest love,*

Ricordiamo così,  
*Let us remember,*

E se il bel sogno svani  
*And if the sweet dream vanish*

Rifiorir lo vedremo nei ricordi  
*We shall see it flower again in the memories*

De la gioventù.  
*Of our youth.*

E non lasciarmi mai più !  
*And do not leave me ever again !*

Io vivo solo per te,  
*I live only for thee,*

Tutto mi parla di te,  
*Everything speaks to me of thee,*

O mio dolcissimo amor !  
*O my sweetest love !*

Vieni, vieni e rammenta—  
*Come, come and remember—*

Triste' l' tuo cor non è—  
*Sad thy heart is not—*

Fa ch'io risenta  
*Make me feel again*

La vita in me.  
*The life in me.*



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*I love thee, I love thee and adore thee,*

T'amo ed imploro  
*I love thee and beg for*

La tua carezza  
*Thy caresses*

Or che sospiro per te.  
*Now that I sigh for thee.*

(Words by Gaeta ; music by Ricciardi.)

## PERCHÉ ?

Neapolitan song sung by Caruso (H.M.V. D.B.119).

Words by De Flavis, music by Pennino.

Canta l'auciello dint'a casa antica  
*The bird sings in the ancient house*

Addo primme cantavi pure tu.  
*Where once thou too didst sing.*

E sento pur' a voce n'ata amica  
*And I hear now another friendly voice.*

Ca me cunzigliare nun te penzar cchiu.  
*Which counsels me not to think of thee any more.*

Si aggio lassat' a mamma mia pe te,  
*If I left my mother for thee,*

Si t'e pigliat' a primma giuventu,  
*If thou didst take from me my first youth,*

Pecché nun tuorn a me ?  
*Why dost thou not come back to me ?*

Me pare ca e cagnata sta fenesta,  
*It seems to me that this window is changed,*

Addo vuttaste o primmo scior' a me,  
*From which thou didst throw the first flower to me,*

En' ata rosa, a dint'a n'ata testa  
*And that another rose, another head*

Me me cunziglia e nun penzar cchiu a te.  
*Counsel me not to think any more of thee.*

Si aggio lassat' a mamma mia pe te,  
*If I left my mother for thee,*

Si t'e pigliat' a primma giuventu,  
*If thou didst take from me my first youth,*

Pecché nun tuorn a me ?  
*Why dost thou not come back to me ?*

E pass' a notta, pass' o' journ' e a sera,  
*And the night passes, day and evening pass,*

Ma stu turmineto mio nun vo' passar  
*But this torment of mine will not pass.*

Passa pure sta luna, ca e sincera  
*Even the moon passes, which is sincere*

Si me cunziglia semp'e te scurdar.  
*When I counsels me to forget thee for ever.*

Si aggio lassat' a mamma pe te,  
*If I have left my mother for thee,*

Si t'e pigliat' a primma giuventu,  
*If thou hast taken from me my first youth,*

Pecché nun tuorn a me ?  
*Why dost thou not come back to me ?*

[Note.—It is difficult to transcribe the Neapolitan dialect. My thanks are due to Mr. James Hanley for his assistance.—C. M.]

## UNA VOCE POCO FA—continued.

The first part of the cavatina from Act I. of *Il Barbiere di Siviglia* was translated in March (p. 199). The second part, *Io sono docile*, is here given as in the score of the opera, with an English translation ; but it must be noted that where the cavatina is compressed into one side of a record, e.g., by Galli-Curci and Scotney, some of this second part has to be omitted.

Io sono docile, son rispettosa,  
*I am meek, I am respectful,*

Sono obbediente, dolce, amorosa,  
*I am obedient, sweet, amiable,*

Mi lascio reggere, mi lascio reggere,  
*I am submissive,*

Mi fo guidar, mi fo guidar.  
*I am tractable.*

Ma se mi toccano dov'è il mio debole,  
*But if I am touched in my weak spot*

Sarò un vipera, sarò, e cento trappole,  
*I shall be a viper, I shall, and a hundred tricks,*

Prima di cedere farò giocare, farò giocare !  
*Before I give way, I shall play !*

E cento trappole . . . .

(The remainder is merely repetition.)

## THE JUMBLE SALE.

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# Some Gramophone History

By EDWARD ANTON

**I**S it not time that we began to think of writing the History of the Gramophone? The years pass so quickly that the "novelty" of yesteryear has become the indispensable of to-day before we know where we are. It came almost as a shock to me to discover, upon reflection, that my acquaintance with "Talking Machines" began in 1893 or 1894, when we used to flock to a small shop in Queen Victoria Street, for the purpose of hearing the incredible new miracle of science. How that little shop used to be packed to the threshold! How we struggled and fought for the privilege of paying twopence for the right of thrusting a pair of tubes (heaven only knows whose ears they had been in) in our ears and hearing a raucous-voiced Music-hall singer chant a popular ditty. How it thrilled us then, and how little we dreamt of what that crude "Talking Machine" was to lead to.

Thereafter, I remember men used to perambulate the streets with similar machines, and still more insanitary ear tubes, extracting two-pences from eager throats, but it was not until several years later that we began to discover that the thing was developing into something more than a nine days' wonder.

Whoever writes the early history of the Gramophone will have to do justice to the part played by the late Alfred Imhof in launching the invention upon the full tide of popularity as an adjunct to the music-lover's home, for he was certainly the first man in this country to recognise the immense possibilities of the invention, and to urge the formation of a Company to introduce it to the English public.

A far-seeing man. Yes, certainly. Most men would have profited by prevision, and would have hastened to "get in on the ground floor," as the cant saying has it, in the projected Company, but Alfred Imhof was more devoted to music than to money making, and he preferred to devote his energies and his resources to the musical instrument business which had been owned by his family since 1845.

But, although he did not participate, otherwise than to advise, in the formation of the Gramophone Company in 1898, Alfred Imhof took the keenest

interest in the new musical invention, and was, I believe, the first retailer to offer the Gramophone for sale in the United Kingdom.

That was more than a quarter of a century ago, and to-day the Imhof establishment is certainly to be accounted the premier retail Gramophone business in Britain. Alfred Imhof, unhappily, died in 1919, but the traditions of the business are worthily upheld by his widow, in whose capable hands the reputation and connections of the firm have steadily increased, until to-day it can boast of a circle of patronage that is, literally, world-wide.

The enthusiasm of Mrs. Imhof for her business is

readily perceptible, and is apparent in all that is connected with it. I do not suppose there is a retail Gramophone establishment in the Kingdom which is so thoroughly equipped, in every sense of the word, as that at 110, New Oxford Street. It is a positive delight to enter the place, so sure are you of hearing whatever you are interested in, and under ideal conditions. I make much of the conditions. To judge properly of the qualities of a record one must hear it privately, free from intruding noises, and interrupting persons. That is what Mrs. Imhof has aimed to give her customers. The premises at 110, New Oxford Street (just a door



The late ALFRED IMHOF.

or two from Tottenham Court Road), have been divided into a series of noise-proof, comfortable little audition rooms, where one may at leisure hear records as enjoyably and as privately as one could at home.

The enormous range of records in stock, somewhere about 10,000, assures the buyer against disappointment, and the taste and good judgment possessed by the saleswomen safeguards one against the annoyance of having "popular comic" records urged upon one when classical records are desired, or equally protects the popular music lover from having "high brow" stuff forced upon his reluctant ear.

In every direction, in short the establishment of Alfred Imhof, is a model of what the perfect Gramophone establishment should be, and I believe that, as Alfred Imhof was the practical pioneer of the Instrument in this country, so the premises of the firm, under the clever management of the proprietress, Mrs. Imhof, will "set the fashion" for retail dealers throughout the country.

[ADVERT.]



# Analytical Notes and First Reviews

**COLUMBIA.**—L.1531 (12in., d.s., 7s. 6d.).—Sir Henry J. Wood conducting the *New Queen's Hall Orchestra*: *Aubade in D minor* and *Aubade in G minor* (Lalo).

The name *Aubade* suggests the quiet half-light before sunrise, and this Lalo has managed to suggest very happily. Both pieces are characterised by delicacy of rhythm. Beginning with the one in D minor, the violin gives out a melody which is presently answered by the clarinet, playing delightful trills. Again the violin takes up the tale with a run, and again the clarinet imitates. The rest is on similar lines. The *Aubade in G minor* has a chant-like opening with some beautiful modulations; the horn takes a prominent part, suggesting the solemn procession of dawn. Then comes a dance-like measure with a happy use of the strings pizzicato. Throughout both works the combination of wood-wind and strings is particularly felicitous. Apart from horns, no brass appears to be used, which seems entirely right for the subject.

**VOCALION.**—D.02151 and 02152 (12in., d.s., 6s. 6d. each).—The *Aeolian Orchestra*, conducted by the Composer: *Joyous Youth Suite*, 3 parts, and *Summer Days Suite*, No. 3 (Eric Coates).

These pieces of Eric Coates do not amount to much. The first part, the *Introduction to Joyous Youth*, is the best. It starts with a march-like section, suggesting Sullivan at some distance. After a pause, in which the cymbals come in somewhat inappropriately, we get a slow tune with a slightly "old-world" flavour, subsequently repeated with fuller scoring. A return to the march concludes this part. The *Serenade* opens with a pleasant but not thrilling tune. It contains some happy orchestral effects, badly marred by out-of-tune playing. The wood-wind are most at fault, but the strings are not above suspicion. The third part, *Valse*, is a typical but undistinguished example of its kind. Why the cymbals should be dragged into the scheme is again not very clear. The fourth side, *At the Dance*, is still thinner music. The whole set are somewhat redeemed by good recording and some skilful orchestration.

**VOCALION.**—D.02148 (12in., d.s., 6s. 6d.).—Evelyn Scotney (soprano): *Una voce poco fa* (Il Barbiere, Rossini) and *Theme and Variations* (Proch).

A brilliant record which can be thoroughly recommended to anyone who has not got Galli-Curci. Miss Scotney, as we have always said, is nearly as good as Galli-Curci, and has a similar style; not quite such assured mastery, but she comes very near to it.

**HIS MASTER'S VOICE.**—D.B.677 (12in., d.s., 8s. 6d.).—Selma Kurz (soprano): *Nocturne* (Chopin) with flute obligato played by John Amadio, and *Serenade* (Gounod).

I am not entirely in favour of arranging piano works as vocal solos, especially when the composer is Chopin. His genius was so characteristically pianistic that it suffers by transference into any other medium. But apart from this prejudice the record is most remarkable, not only as an exhibition of vocal virtuosity (though there is no lack of that), but as an object lesson in really beautiful singing. The Gounod *Serenade* requires little comment, but the flute adds materially to the effect of the whole and blends agreeably with the voice.

**HIS MASTER'S VOICE.**—D.A.568 (10in., d.s., 6s.).—Mme. Kirkby Lunn (contralto): *Love is a Dream* (Percy Pitt) and *The Heart Worships* (G. Holst), acc. Harold Craxton.

Why Madame Kirkby Lunn should have linked *Love is a Dream* with *The Heart Worships* I cannot understand, unless she wished to show us the difference between a good song and a bad song. The curious thing is that the two have a superficial similarity apart from the names, as witness, for instance, the accompaniment in chords; but the words of Mr. Holst's song breathe a lofty mysticism, while those of Mr. Pitt's are of a type with which we are only too familiar. Each composer has done justice to his material! Madame Kirkby Lunn and Mr. Craxton, as usual, have made the best of a good job, and of a bad one.

**HIS MASTER'S VOICE.**—D.802 (12in., d.s., 6s. 6d.).—Robert Radford (bass): *Ye Twice Ten Hundred Deities* from *The Indian Queen* (Purcell), and *Recit.: The Star, Air: Now Phoebus Sinketh in the West* (Arne).

Robert Radford shows his artistry in his choice of songs as well as in his singing. He gives us in these two records two generations of British music. The Purcell example shows us Purcell's immense superiority to his contemporaries. No one, indeed, of any generation has written a finer recitative than this, with the single exception of Bach. The air is short, but expressive. Arne wrote when England was being saturated with Handel and his air is not free from that influence. But his recitative, though not so strong as Purcell's, shows that a truly British tradition was being still preserved at a time when many suppose it to have become extinct.

**HIS MASTER'S VOICE.**—D.B.681 (12in., d.s., 8s. 6d.).—Hislop (tenor): *The Prize Song* from *The Mastersingers of Nuremberg* (Wagner), and *Lohengrin's Narrative* from *Lohengrin* (Wagner).

I am not quite sure that Wagner suits Joseph Hislop. He has a fine voice and knows how to use it, but he seems more at home in Italian opera. The record of the *Prize Song* challenges comparison with Tudor Davies' version, and I must admit my distinct preference for the latter. The *Lohengrin* song is more in the style with which Hislop is associated, and his rendering is convincing and dramatic. The H.M.V. bulletin has a full account of the situation in the opera in which the song occurs.

**BRUNSWICK.**—50044 (12in., d.s., 8s.).—Hofmann (piano): *Scherzo in B minor*, Op. 20, No. 1, and *Nocturne in F sharp major*, Op. 5, No. 2 (Chopin).

In the copy sent for review the labels are on the wrong sides of this record. In the *Nocturne* Hofmann is inclined to play tricks with the rhythm, and in particular he has spoilt the effect of the groups of five in the middle section by dividing each group into twos and threes, though Chopin has distinctly marked them as clean fives, in contrast to the later twos and threes. The end of the *Nocturne* is particularly beautifully played. It is in simple ABA form. So is the *Scherzo*. This becomes clear in the recording, as the player has cut out all the repeats, thereby shortening the music without depriving it of its form. The bass is now and then too strong, drowning the right-hand runs. The beautiful tune in the major in the middle section is not entirely successful owing to a lack of a singing tone—possibly the fault of the recording, not of the player.

**HIS MASTER'S VOICE.**—D.B.678, 679 (12in., d.s., 8s. 6d. each).—Alfred Cortot (piano): *The Children's Corner Suite* on three sides, and *La Cathédrale engloutie—Prélude*, No. 10 (Debussy).

Cortot is a typically French pianist and shows in his style just that clarity and brilliance which we find in another sphere in the work of such a writer as Anatole France. But this does not imply any lack of imagination. If it did, Cortot would be unable to play Debussy. I refer readers to the H.M.V. bulletin for details of these charming pieces and of *La Cathédrale Engloutie*. The recording is good.

**HIS MASTER'S VOICE.**—D.801 (12in., d.s., 6s. 6d.).—Arthur De Greef (piano): *Rhapsodie Hongroise*, No. 12 (Liszt).

This is a good record, on the whole, and we do not blame the pianist for the cut that he has made (which, as the note in the bulletin says, merely avoids an unnecessary repetition). The composer's lack of constructive power makes liberties of this sort more justifiable in his works than in those of other people. We know that Liszt himself very rarely played his works exactly as they were written. But this is a dangerous precedent and we cannot entirely agree with the liberties that have been taken here in one or two places, especially on the second side, which include the interpolation of a whole extra bar in one place and an unnecessary chord at the end. The playing is good, though not so good as Hofmann's, and the recording is excellent.



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**HIS MASTER'S VOICE.**—D.A.539 (10in., d.s., 6s.).—Renée Chemet (violin): *Songs my Mother Taught Me* (Dvorák—Kreisler) and *A Dream Song* (Ackernley), acc. Harold Craxton.

Dvorák's beautiful tune does not require words to bring out its full meaning, and as Kreisler himself played it is an excellent arrangement. Its characteristic rhythm is the outcome of Dvorák's love for Bohemian folk-music, whence it derives its inspiration. Play it twice as fast as he intended, and you will find all the features of modern rag-time music in a tune written before ever America exploited the genius of the negro. Ackernley's *Dream Song* is charmingly played, but is hardly worthy as music to stand with the Dvorák.

**VOCALION.**—D.02150 (12in., d.s., 6s. 6d.).—Sammons (violin), Tertis (viola), and Ethel Hobday (piano): *Trio No. 7*, Op. 16., First and Second Movements (Mozart), arr. Tertis.

At the opening against a long-drawn note on the string the piano gives out a theme which is easily recognised as that of *Three Blind Mice*. This forms the basis of the *Allegro*, as although we come in due course to a change of key the tune is only slightly modified. After a full close the working-out section follows, during which the theme undergoes some interesting transformations while clearly retaining its identity. A return to the original key brings back a repetition of the opening material. The whole is full of quick arpeggio passages which one instrument takes up from another in light-hearted imitation. The *Andante* is a very simple set of variations. The piano plays the theme, the strings making interpolations from time to time. In the first variation the violin takes the melody, in the second the viola, each being accompanied by the piano playing a dainty counterpoint. In the third the violin has the tune, the piano changing to triplets. In variation four the piano and the strings follow one another in imitation. The fifth takes us to the minor key, the piano having the most important part. Finally we change for the last variation into 4-time and the speed increases. Albert Sammons and Lionel Tertis being, each on his own instrument, the finest executants in England, and Mrs. Hobday being thoroughly familiar with the methods and ideas of both, we get an excellent ensemble.

**BRUNSWICK.**—50026.—Huberman (violin): *Canzonetta* (from *Violin Concerto*, Op. 35) (Tchaikovsky), and *La Clochette* (*Rondo* from *Second Concerto*, Op. 7) (Paganini). (12in., d.s., 8s.)

In both cases this seems to me particularly fine playing and recording, though one misses the orchestra in the Tchaikovsky badly, as Tchaikovsky depends so much on his orchestral colouring, the thing he did best. The Paganini is a piece of virtuosity pure and simple, and needs to be played by a master like Huberman to give complete satisfaction. Note especially the clear double-stopping, which is absolutely in tune.

**HIS MASTER'S VOICE.**—D.B. 680 (12in., d.s., 8s. 6d.).—Madame Suggia (cello): *Allemande* (Senaillé, arr. Salmond) and *Spanischer Tänze*—Vito, Op. 54, No. 5 (Popper).

These are Suggia's first records, and show her usual mastery. Her technique and rhythmic impulse are exhilarating, but I hope that before long she will give us some music more worthy of the great artist that she is.

**HIS MASTER'S VOICE.**—B.1786 (10in., d.s., 3s.).—De Groot and the Piccadilly Orchestra: *Gigolette* and *Parisian Pierrot*.

Quite charming. De Groot can stroke almost any tune till the hearer purrs, and *Gigolette* becomes a velvety liqueur at the touch of his bow.

**HIS MASTER'S VOICE.**—B.1770 (10in., d.s., 3s.).—Frank Herbin (piano): *Dizzy Fingers* and *Nickel in the Slot*.

Give me Max Darewski every time at this sort of thing. It isn't merely a matter of agility.

**PARLOPHONE.**—5178 (10in., d.s., 2s. 6d.).—Edith Lorand Orchestra: *Dreamy Melody* and *First Love*.

Too slow for English dancers, but good enough as restaurant music.

(Other April records, not reviewed in the last number, are unfortunately now shelved till the next Quarterly Review.)

## MAY ISSUES.

**COLUMBIA.**—L.1552 (12in., d.s., 7s. 6d.).—Hamilton Harty conducting the Halle Orchestra: *Le Bourgeois Gentilhomme* (Strauss), *Overture*, and *Entrance and Dance of the Tailors*.

These two records come from the incidental music that Strauss wrote to *Le Bourgeois Gentilhomme* in connection with his *Ariadne in Naxos*. Molière's play within the play is changed in Strauss's version to an opera, or rather to two simultaneous operas, within the play, one of these being *Ariadne*. To explain why the two operas should be played together, it is necessary to give *Le Bourgeois Gentilhomme*, or part of it, as a prelude. Hence the occasion for this music. It hardly needs describing. The *Overture* starts in a mood of boisterous merriment with some of Strauss's typical harmonic obscenities. Later we have some charming lyrical passages full of simple melody. This has been called "connoisseur's music," but I think that its appeal should be wider than that.

**COLUMBIA.**—L.1550, 1551 (12in., d.s., 7s. 6d. each).—Hamilton Harty conducting the Symphony Orchestra: *Parsifal*, *Good Friday Music* (Wagner), in three parts, and *Tristan and Isolde*—*Tristan's Vision* (Wagner), one part.

**PATHE.**—5790 (12in., d.s., 4s. 6d.).—Pathe Symphony Orchestra: *Parsifal*, *Good Friday Music* (Wagner), in two parts.

We have these two records of the Good Friday Music—a Pathé and a Columbia. The Pathé makes one or two rather serious cuts and occasionally the balance is bad, the brass particularly coming out quite unnecessarily at one place. The general effect, however, is good. It seems a pity that the two sides of a record should be so arranged that one is very largely a duplicate of the other, though in a different key. This comes of cutting. But it is only fair that Wagner should bear his share of the blame. The Columbia record is more complete, having only one unimportant cut. The balance, too, is better. But I feel that the Good Friday Music on three sides is rather a long dose of a single mood. It may interest some to know that Wagner wrote the Good Friday Music some ten years before the rest of *Parsifal*. This accounts for its striking freshness amid its somewhat dull surroundings. I welcome the *Tristan's Vision* record—a record of one of the finest lyric moments in the opera, hitherto, I believe, unavailable for the gramophone. It is a short section and given without cuts, although this involves rather hurrying the beautiful passage where the horns have the tune. In spite of some miscalculations as to balance, the recording on the whole is good; but I miss the voice badly.

**COLUMBIA.**—L.1542, 1543 (12in., d.s., 7s. 6d. each).—Gustav Holst conducting the London Symphony Orchestra: *The Planets*, No. 7, *Neptune (the Mystic)*, two parts, and No. 3, *Mercury (the Winged Messenger)*, one part. Also *Marching Song* (No. 2 of *Two Songs without Words*) (Holst).

Neptune comes last in Holst's score of *The Planets*. On the whole, it cannot be called a successful number. Holst's mysticism seems to have run away with him here as it sometimes did with Scriabine, and made him forget the musical essentials of an orchestral work. The piece starts well with an easily grasped tune on the flutes. There is also a very successful and original tremolo effect on the harps. The trouble begins later when we have a series of elaborate arpeggios on strings, harps, and celesta, accompanying a rather dull series of wind chords. Later, towards the end, there enters a female chorus in four parts. This, presumably, represents the heart of the mystery, and the effect of the voices is certainly very beautiful. But this section, which concludes the work, is not a long one, and eventually leaves us suspended, fading away into thin air. It is a most remarkably successful piece of recording. Holst uses a large score and yet instruments like the harp and celesta come out perfectly clearly. The balance, too, seems to be good. The additional difficulties provided by the choir must have been enormous, but they have all been triumphantly surmounted.

*Mercury*.—This is the third movement of *The Planets* and is a brilliant scherzo in which we detect Russian influences more than once. A breathless opening, full of examples of cross-rhythms, leads eventually to a very high note held on the violins. This introduces the "trio," which is built up on a short section of tune repeated over and over again. This and the style of the orchestration remind me very forcibly of Stravinsky. We arrive in due course at a repetition of the material of the opening, and after a remarkable "quick-silver" passage and one or two other



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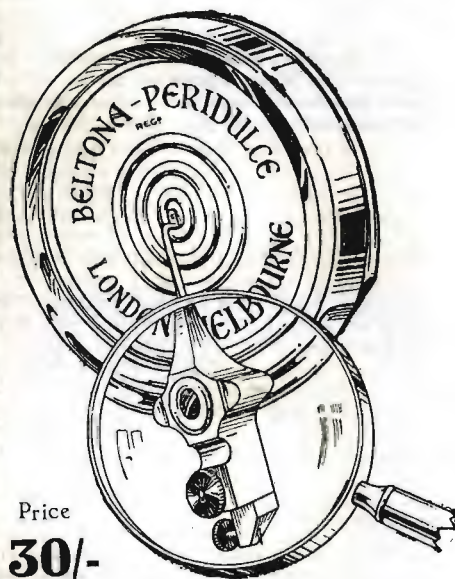
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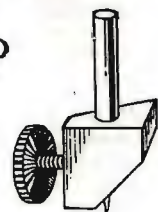
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incidents the music becomes more and more attenuated, until at the end hardly anything is left except the high violin note we have heard before. A fine piece of playing and recording.

The *Marching Song*, which occupies the fourth side, is much simpler work, a pleasant piece in a popular style. Holst's leaning towards Elizabethan and other early music is shown in the markedly modal flavour of his principal tune and in his delight in rhythmic ingenuity.

**COLUMBIA.**—L.1554 (12in., d.s., 7s. 6d.).—**Lener String Quartet:** Quartet in F (Adagio molto e mesto) (Beethoven, Op. 59, No. 1), and Quartet in B flat (Allegro assai) (Mozart).

The Lener Quartet give us two fragments—a sparkling Mozart movement, which is a great success, and a part of the slow movement of the first *Rasumovsky* of Beethoven. The three *Rasumovsky* quartets are among Beethoven's greatest masterpieces, and we cannot be a party to the serving of them up in this dismembered fashion. The section played does not even begin and end in the same key, and is only the first bit of the movement. If it is true that the whole movement is too long to record on a single side, then why select it? The playing and recording are good, though I have heard better.

**COLUMBIA.**—7367 (12in., d.s. 8s. 6d.).—**Charles Hackett** (tenor): *Serenade* (Schubert) and *Who is Sylvia?* (Schubert).

Schubert wrote *Who is Sylvia?* and *Serenade* for voice and piano. Why a string quartet should be brought into the scheme is not clear. Did Mr. Hackett, hearing the strings behind him, forget that he was singing *lieder* and imagine himself on the operatic stage? His singing once or twice makes me suspect that he may have done so. The important matter with all *lieder*-singing, especially in Schubert, is rhythm, and any suggestion of dragging kills the song immediately. This apparently Mr. Hackett has still to learn. His voice is of good quality, as we all know. Why does he not stick to opera where he is thoroughly at home?

**COLUMBIA.**—973 (12in., d.s. 4s. 6d.).—**Arthur Jordan** (tenor): *The Messiah* (He was cut off; but thou didst not leave and Thy rebuke hath broken his heart; behold and see).

Mr. Arthur Jordan sings these two recitatives and airs from *The Messiah*. In spite of a lapse or two in the matter of intonation the renderings are good. He is not one of the many brainless singers who attempt to improve on Handel, and every word he sings can be heard. This is a great deal to be thankful for. I must enter a protest against such a silly-sounding title as *He was cut off; but thou didst not leave*. It makes me think of a telephone conversation.



## “HIS MASTER'S VOICE”

The Easter holidays having rather delayed the work of the world, I am only able to give a short note on this bundle of records, which arrive as we are going to press. The titles and numbers will be found on page xxvi. The most important release is the orchestral record of the Bach *C minor Fantasia* and the Handel *D minor Overture*, arranged by Elgar. The Bach piece is taken from his organ works, being the fellow of the *C minor Fugue*, already recorded in its orchestral version. I have little to add to the remarks in the Company's bulletin, but it is interesting to note that the wailing passages for the violins, in which the music descends step by step, notes being grouped in twos, is a figure that Bach often uses. It is also to be found in the *Choral Prelude, O Lamm Gottes*, and in the great accompanied *Chorale* at the end of the first part of the *St. Matthew's Passion*, and is the composer's way of expressing dignified, restrained grief. The discovery of this “musical language” of Bach we owe to Dr. Schweitzer, and it gives us an invaluable clue to the meaning of much of his work. The Handel *Overture* is a good record also, in spite of one or two slight faults of intonation. It is too straightforward to require comment.

Apart from these, the most important element in this list is the operatic. We have three songs from *Rigoletto*. Joseph Hislop gives a good dramatic rendering of two of the Duke's songs from the early part of the opera, and Michele Fleta gives a rather flamboyant version of *La Donna è Mobile*, coupling it with a well-known Tosca song in which he is more successful, though we still feel that all is not well with his voice. From *Cavalleria* we have a

trio which is rather difficult to follow, as the singers' enunciation is not always clear, and what should be a dramatic moment—the arrival of Lola singing to the harp—loses much of its effect on account of the harp being almost unrecognisable, partly owing to Mascagni's orchestration. Chaliapin sings the *Catalogue Song* from *Don Giovanni* well and the orchestral recording is good. I do not entirely like Dinh Gilly's two records. They are taken from an opera by Diaz, with which I am not familiar, though presumably it is founded on Goethe's well-known song; but the music, though pleasant, is not in any way striking, nor do I feel the singing to be entirely satisfactory.

Of other vocal records Frieda Hempel's singing of *None but the Weary Heart* is a fine piece of work. It is coupled with another song of hers that has already been issued. Tudor Davies, singing Haydn and Handel, puts two easily comparable works in juxtaposition, and his singing here gave me pleasure. The De Reszke Singers, in four negro spirituals, very well arranged, have succeeded in the difficult task of creating the proper atmosphere. I confess my personal preference for *Heav'n! Heav'n!* but all are good.

Backhaus contributes a piano record and there are violin solos by Thibaud and Marie Hall. No great distinction attaches to any of these, although Granados' music has an interest for lovers of the Spanish school, and Backhaus' playing is good. But why cannot pianists play something from the enormous repertoire of real piano music instead of going on with these detestable “arrangements”? Violinists are more limited and have therefore more excuse; but there is a great deal of fine violin music still unrecorded.



## PARLOPHONE

10103.—Marek Weber and his Famous Orchestra: *Ose Anna* (Fox-trot) and *Dance Your Shoes Away* (Fox-trot). 10108.—Marek Weber and his Famous Orchestra: *Tutankhamen* (Fox-trot) and *Brno* (One-step). 10109.—Opera House Orchestra, conducted by Dr. Weissmann: *Ruy Blas Overture*, Parts I. and II. 10110.—Opera House Orchestra, conducted by Ed. Moerike: *Das Rhinegold—Entrance of the Gods into Valhalla*, Parts I and II. 10111.—Opera House Orchestra, conducted by Ed. Moerike: *The Marriage of Figaro Overture* and Michailow Orchestra: *Lichtertanze—Feramora*. 10112.—Edith Lorand Orchestra: *Madame Pompadour* (Waltz) and *Tell Me what your Eyes were made for*. 10113.—Edith Lorand Trio: *Au Village and Plantation Songs*. 10114.—Fritz Vogelstrom (tenor): *Forging Song* and *Bird Song* from *Siegfried* (Wagner). 10115.—Jamieson Dodds (baritone): *The Lord Worketh Wonders* and *Arm, ye Brave*: from *Judas Maccabaeus*. (12in., d.s. 4s. 6d. each.)

The records this month are not quite up to the high Parlophone standard. Only too often their orchestras show traces of being out of tune. The list includes some ambitious items, of which not all have been quite successful. The *Forging Song* from *Siegfried* for instance is so dynamic that hardly any inadequacy of performance can destroy its form, but I have seldom heard it more dully sung. The *Bird Song* gives us some interesting orchestral writing, but why choose it for a vocal record? The vocal part is so very fragmentary. It should be said that the curious noises made by the oboe in the middle are deliberate and represent Siegfried's unsuccessful attempt to imitate the bird on a reed-pipe that he cuts with his sword. The two Handel songs provide some straightforward, well-intentioned work by both Handel and Mr. Jamieson Dodds. It is their rhythm that pulls both through. Of the two I prefer *Arm, Arm, ye Brave*. The *Rhinegold* records cannot be called successful. By starting in the middle of the rising storm we lose half the effect of the tremendous climax that Wagner planned, and the treatment of the *Rhine Maiden's Song* must have made the composer turn in his grave. This is a much less vital record than the H.M.V. version. The intonation of the orchestra is a little better here, but not much. In the *Ruy Blas Overture* it is very bad and the balance is poor. The bass, however, comes out better than in most gramophone music. The most successful piece of recording is the *Figaro Overture*. It is perhaps a trifle too fast, but otherwise most satisfactory. The *Lichtertanz* offers an object lesson in rhythm in contrast to the Mozart. After the *Figaro Overture* its clumsy squareness is only too obvious. Of the lighter records I like the *Madame Pompadour* best. They are played with real spirit, and again the bass is good. The brass is not always in tune. The other light records seem to lack the inspiration and personality that we associate with their conductors.

PERCY PASSAGE.



## EDISON RECORDS

- \*50292.—**André Benoist** (piano): **Valse in E flat** (Durand) and **Old Black Joe—with Variations** (Foster-Benoist).
- 51268.—**Ernest Stevens** (piano): **Dreamy Melody** and **I Love You**.
- 51295.—**Criterion Quartet** (male voices): **Oh! Susanna** (Foster) and **Lindy Lady** (Wenrich).
- \*80096.—**Edison Concert Band**: **Light Cavalry Overture** (Suppé) and **La Danseuse—Intermezzo** (von Blon).
- \*80128.—**Soderos' Band**: **William Tell Overture** (Rossini). Two parts.
- \*80135.—**Edison Concert Band**: **Hungarian Rhapsody No. 2** (Liszt). Two parts.
- \*80292.—**Oratorio Chorus** (mixed voices with orchestra): **Hallelujah Chorus** (Handel's *Messiah*) and **Gregorian Choir: Gloria from Twelfth Mass** (Mozart).
- 80775.—**American Concert Orchestra**: **Leonore Overture No. 3** (Beethoven). Two parts.
- 80778.—**Gregor Skolnik and his Orchestra**: **Just for To-night and If Love were All**.
- \*82253.—**Guido Ciccolini** (tenor): **Spirto Gentil** (Favorita, Donizetti) and **Alice Verlet** (soprano): **Obéissons quand leur voix appelle** (Manon, Massenet).
- \*82268.—**Arthur Middleton** (baritone): **Madamina! Il Catalogo** (Don Giovanni, Mozart). Two parts.
- \*82271.—**Anna Case** (soprano): **Will you come back to me** (Bassett) and (a) **Love is the Wind** (MacFadyen), (b) **The Little Green Leaves** (Spruss).
- 82302.—**Anna Case** (soprano): **Our Paradise** (Moret) and **Jerusalem** (Gounod).
- 82303.—**Mario Laurenti** (baritone): **Voice of the Mountain Land** (Thomas) and **Henri Scott** (bass): **Nita Gitana** (de Koven).
- 82304.—**Guido Ciccolini** (tenor) and **Thomas Chalmers** (baritone): **Amore o Grillo** (Butterfly, Puccini) and **Ciccolini: La Campana di San Giusto** (Arona).

This selection, sent for review this month, makes a capital evening's entertainment, and the level of achievement is so high that it is only fair to other people to point out the rather obvious fact that not all these records are new issues. The Edison people, with admirable good sense, introduce to us, from time to time, some of the best records from their large catalogue, which otherwise might easily remain unrecognised. In the above list they are marked with an asterisk, and may be approved straight away as all exceptionally fine specimens of Edison Re-creations, almost uncanny indeed if one passes to them abruptly from needle-cut records. The *Gloria* from the *Twelfth Mass* is praised elsewhere by the Editor; and of the others the *Hungarian Rhapsody* and the most desirable Ciccolini-Verlet record may perhaps be singled out.

Of the new or comparatively new ones, I prefer Stevens as a pianist to Benoist, though both are good enough. The Criterion Quartet triumph in *Lindy Lady*, surely a treasure for a concert in the moonlit garden when the warmer weather comes. The shortened version of the *Leonore No. 3* is amazingly recorded. Can these limpid notes be a real piccolo? And the timpani! Skolnik's orchestra is as good as one could wish, and the viola is heard to great advantage. I enjoyed, too, the scrap from *Butterfly* and Ciccolini's spirited bell song; but I was rather dismayed by Anna Case's choice of songs, and Laurenti and Scotti failed to restore any enthusiasm.

Now that gramophones of almost any kind can be adapted to play Edisons it is obvious that a great deal of the best of the catalogue may soon be familiar to all our readers, and we shall be glad to hear of other jewels from the general catalogue from those who know them.

[Note.—Reviews of Actuelle, Pathé and Zonophone records, as well as a list of Selected Records and a list of Dance Records, are crowded out this month.]

## ALL OVER THE KEYS

By THE KITTEN

**R**UMMAGING among the proof-sheets the other day I noticed that a pretty little dispute is being hatched in the *Player-Piano Supplement* as to the earliest arrival of the P.-P. in England. The *Angelus*—who after all is only human—is not inclined to give the precedence to the lady *Pianola*, but claims to have been pedalled by the tramp of English feet several months before his fair rival.

*Pianola, Pianola,  
(Much, much older than Carola)  
You're enough to make a man jealous,  
Let alone th' aspiring Angelus.*

Anyhow dates are hard nuts to crack, and it is just as well that Sir Herbert Marshall and Sons should solve once and for all the conundrum of the Old Fathers, "Quandonam Angeli sunt creati?"

No one to my knowledge has ever bothered to dispute the dates of the origin of the gramophone as given in the text-books, and I was always willing to believe that Scott, Bell, Edison and the other so-called pioneers emerged from their long trial about 1860. What then was my astonishment, as the old cats say, to observe the following advertisement in the last number of *THE GRAMOPHONE*. "The oldest and largest Gramophone depot in the Midlands (Established in the year 1795)"! Can you beat that?

\* \* \*

*A Correction.*—Misprints are not unknown in *THE GRAMOPHONE* and they often lead to serious consequences. In an earlier number an advertisement of the *Sesame Record Cabinet* stated that the makers, Messrs. Boumphrey, Arundel and Co. lived at the *Sovereign Works, London* instead of *Stockport*. The mistake was corrected but apparently too late. Anyhow Messrs. Boumphrey Arundel and Co. have now opened an office and showroom in London, presumably in order to cope with the misdirected correspondence. It is at the back of Hampton's, at 1, Whitcomb Street. Now another confusion has been caused by misprinting the number of the excellent *Tito Schipa* record in the *Pathé catalogue* (p. 240, N and Q. No. 35). It should be 10389. Readers who have not already worried Messrs. *Pathé*, please note.

\* \* \*

That excellent little magazine *The Chesterian*, which Messrs. J. W. Chester send us every month, has an article in the April number by Mr. Percy Scholes on *Broadcasting*; and another by Mr. George Tootell on *Cinema Music*, in which he emphasises the necessity for composers to turn their attention seriously to the composing of incidental music to go with each important film. There are manifest obstacles which have already been breached and which are bound to be demolished before very long. A propos comes the news that Mr. Herbert Parsons, well-known as a keen gramophonist, has composed a selection in waltz time called *Cinemaland* as a sort of musical prologue to the *Vitagraph* film "Let No Man Put Asunder." So you must look out for it when you go to see the film.

\* \* \*

Look out for *THE GRAMOPHONE* under Messrs. Chappell's wing at the *British Industries Fair* at the *White City* and at the busy *B.E.E.* or *Wemblers*. The *Duophone Company* have also promised to have us on their stand in the arcade that leads from *Manor Park Station*. Be sure that you make your companion buy a copy.

\* \* \*

The *Audiophone* is a loud speaker for gramophones. It is complete with a sound-box, so it only needs a motor, a turntable and a record. You can have three or four audiophones distributing the same record in every direction. Luckily Messrs. Keith Prowse only sent one to the office, and though it had very little distortion itself, it caused a good deal in the office work.

\* \* \*

The new *Euphonic* needles and grip have arrived. The latter is extremely neat and good, and the tone obtainable from the needles very large. I am going to try to *burnish* all my records, as Captain Barnett suggests!



## CORRESPONDENCE

*De Gustibus Non Est Disputandum*

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 25, Newman Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

## REALISTS VERSUS IMPRESSIONISTS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Another class of "Impressionists" not indicated in my last letter are the "Brilliant Impressionists," who though not so numerous as the "Body Impressionists"—of which they are the extreme opposite—yet still exist and persist. The "Brilliant Impressionists" really believe they are "Realists," owing to the "definition" they claim to obtain, a definition, however, the extreme brilliance of which, even in solo work, is of an unnatural edge, and is practically lost orchestrally in a forte screech or a pianissimo thinness.

Following this critical addition to my last month's letter, I would like to add to what I then said "constructively," a useful gadget for fibre users; it is based on over a year's constant use, so is well "tried-out." In these "symphonic" times I have found it a real boon, for to have a fibre breakdown, or even the nuisance of the interval of re-cutting or replacing, during the playing of these many-sided symphonies, is a drawback well worth cutting out. Also, I find my gadget has a further merit of giving a cleaner, firmer and louder tone, in which opinion I am backed by some dependable *confrères*. Here is the recipe in its simplicity.

Place a dozen or so fibres in ordinary gum to soak for a few days, then put in small tin saucepan with half gum and half water, bring to gentle boil for a few minutes, take out and wipe clean each fibre, and lay in flat tin or porcelain plate, and leave to dry thoroughly for a day or so, slightly warm them in oven or in tin over gas, and they are ready for use.

As a test I have used a doped fibre needle on a friend's instrument, playing eleven sides of different records, some of which were heavy recordings, without deterioration of clear tone. I may mention that the dope being a "water mixture" is anti-thetic to the material of records, so any minute debris worn off into the grooves will not adhere, as would a dope of shellac spirit varnish (used by one doper I came across).

An occasional application of "Glissoline," or wax furniture polish, well polished off afterwards, is a good refinement that helps records, in conjunction with fibre needle playing.

A further gadget, simple and efficient, for curing the shrill blast sometimes occurring on high loud notes in metal horns (mine is a H.M.V. and once suffered), is to take off horn, hold it mouth upwards, and apply seccotine to the joints, leave until thoroughly dry, then paint over same with black enamel. I have not had any further trouble now for three years. Incidentally, this method adds slightly to the neutrality of the horn, an advantage with some soprano records not to be lightly esteemed.

Yours faithfully,

"INDICATOR."

## INSTRUMENTS OF THE ORCHESTRA.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Mr. Rutherford, in his article in your last issue, instances the opening theme of Delius' *Dance Rhapsody* as an example of cor-anglais tone. May I point out that this is given to the bass oboe (or hecklephone) a somewhat similar instrument but of lower pitch? There is a cor-anglais part underneath, but it is quite unobtrusive. The *Largo* from the *New World Symphony* offers one of the best examples of cor-anglais tone, the Columbia version being better than that of H.M.V. The latter "shouts." I see, too, that the *Sugar Plum Fairy* (H.M.V.) is given as an example of the use of the bass clarinet. In this record the bassoon takes the bass clarinet part. Mr. Rutherford, however, is in good company, for Mr. P. Scholes makes the same error in his book, "Learning to Listen." The bass clarinet is employed in the Vocalion version of this number, and a comparison of the two

records will show at once the difference of timbre. I have very carefully tried over the final movement of *Scheherazade* (Col.), in which Mr. Rutherford tells us there is a gong. I have come to the conclusion that (as in the case of the recent *Tod und Verklärung* records) this is pure imagination. There should, of course, be a gong note, but unfortunately I am pretty sure there is not.

Regarding the statement in the H.M.V. "Ring" leaflet as to Wagner instrumentation. I would not advise Mr. Rutherford to interpret this too literally. Personally I am unable to swallow the suggested six harps which would prove highly inconvenient in the recording room! As a matter of fact, the London Symphony and Philharmonic orchestras habitually use two harps for Wagner numbers.

*Pétrouchka*.—While I am at it, may I point out two trifling errors in the *Pétrouchka* notes? Part 2: The magician does not *play* the puppets into life. They become animated when he *touches* them with his "magic flute" (three little squeaks). Part 5: The Ballerina does not enter "playing on the cornet." She, being a "vulgar" sort of person, enters to a "vulgar" sort of tune played on a "vulgar" instrument, but she does not supply her own music.

Yours faithfully,

R. GOODCHILD.

Sutton.

## WIRELESS.

(To the Editor of THE GRAMOPHONE.)

SIR,—There appears to be much needless uneasiness on the part of some gramophone lovers regarding the general effect of the broadcasting boom upon the gramophone world.

Of wireless and the gramophone neither can supersede the other, although they can be most usefully allied to enhance the harmonious amenities of music in the home circle.

Regardless of our own desires of the moment, the wireless programme is transmitted to us in its own particular order at its own particular time; the gramophone is subject to our own control, to be accommodated to our own particular mood at any particular time.

From a record we obtain direct transmission of sound waves from the recorded impression to the sound-box, whereas the waves of wireless telephony reach the receiver as extremely feeble electro-magnetic currents which, to be made audible in the same way as the gramophone, require to be made more pronounced by electrical amplification with attendant risks of sound wave distortion. Consequently the "more-to-be-desired" wireless music can only be heard by means of head-telephones.

A silent family circle, equipped with head-telephones, deprived of conversation owing to covered ears, lacks the communal spirit of the audibly appreciative gramophone audience, the enthusiasm of which no "hush-hush" tyrant need quell.

Broadcasting, however, furnishes a most convenient alternative to ransacking visits to gramophone salons prior to choosing records. A particular musical composition appeals, is noted, and obtained for the gramophone, to be reproduced as often and whenever one pleases.

From a personal standpoint, the Royal Air Force band broadcasting from 2LO appealed to me very strongly. Now I cannot tune in 2LO at any time and announce that the Royal Air Force band will now play say a selection from "Lohengrin," so I turn to my gramophone to which I have fitted a World Record Controller; an ingenious device which I obtained through a North London firm, and which I have only quite recently traced to its original home in Piccadilly Arcadé, and which, *en passant*, I venture to think will quite deservedly influence the entire gramophone industry before many years have passed. I can there reproduce the Royal Air Force band on "World" Record No. 9, "Selection from Lohengrin" or "Selection from Zampa," and the United Guards band from a fine series of Sullivan records which even vie in duration with the broadcasted items. Additionally from one side of "World" Record No. 31 I enjoy the four parts of the *William Tell* overture which has its counterpart on the four sides of two H.M.V. records.

The complete overture 1812 and a selection from *The Gondoliers* on "World" Record No. 17, while proving their supposed counterparts on other records to be but tantalising "cuts," form but a part of the programme of my home circle "broadcaster," of which I am, at one and the same time, operator, announcer, and "B.B.C."

Yours faithfully,

T. B. S.



## BRUNSWICK RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—One of your correspondents, Mr. H. Cecil Saunderson, has some interesting remarks in the February issue of your excellent paper on the subject of the Huberman violin records recently issued by Messrs. Chappell and Co. He suggests that the "metallic" tone obtained through the medium of a H.M.V. No. 2 sound-box is due to the use by the artist of a Strohviolin or similar instrument. The Stroh violin (trade mark "Stroviols") is a remarkable instrument by no means disparaged by the finest makers and connoisseurs of violins to-day, and if the wonderful results obtained by the Brunswick people are attained by the use of this medium I do not think that the value of the records is in any way minimised.

But is it not equally likely that the "metallic" tone, particularly in the upper register, is due to the use of the steel "E" string, so generally in use nowadays? This would account for the occasional "metallic" effect, and also for the clarity of notes high up on the "E" string which usually baffle the recorder. It is interesting that all modern violin records are much improved in this particular respect.

Yours, etc.,

JOHN LE G. LACY.

PACHMANN.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I wonder if any of your readers, like myself, long for more recordings by Pachmann? Even taking into consideration his lightness of touch, and the fact that his recordings were all done some time ago, I get more pleasure from them than from any other piano records. Surely the standard of piano recording has so much improved lately that we could hope for really faithful recordings by this artist. He is no longer young, and if we are ever going to have more records, they should be done now. . . .

His records in both Columbia and H.M.V. catalogues are, with very few exceptions, beautiful. True, some are "cut," but what is left is still to be treasured. My favourites are:—Columbia: L.1009, *Prelude*, No. 24 (Chopin), *Impromptu*, Op. 29 (Chopin). L.1010, *Etude in F major* and *Prelude* No. 16 (Chopin). L.1102, *Liebestraume* (Liszt), *Mazurka*, Op. 33, No. 4, (Chopin). L.1131, *Grillen* (Schumann), *Scherzo*, from *Sonata*, Op. 58 (Chopin). All the H.M.V. are good. But I think the *Etude in E minor* and the *Ballade in A flat* (Chopin) are the best (D.262).

I should like to see complete recordings of some group of Chopin's works, such as all the *Mazurkas*, *Etudes*, or *Preludes*, and I am sure a large public would welcome them.

Yours faithfully,

CHARLES HORRAX.

[I quite agree that there is nobody like Pachmann for Chopin, and wish I could print your extracts from Arthur Symon's essay on "Pachmann and the Piano" from *Plays Acting and Music*. Personally I grow a little impatient of the modern fashion of what I might call ascetic interpretations.—Ed.]

## COLONIAL PROBLEMS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I am trying to make THE GRAMOPHONE better known out here by passing on the subscription forms to gramophone enthusiasts. If they were in the form of loose leaflets it would save damage to the paper, which is kept for re-reading and binding. If it is not too far afield I should like to ask you to press for a revision of some of the colonial prices of records. The Gramophone Co.—or its Australian distributors—demands 7s. 6d. for the 5s. Red Label, and the other prices are in proportion. Zonophones are 4s. for 2s. 6d. records and 6s. 6d. for 4s. ones. There is no duty, and the Vocalion people are able to supply all theirs at a premium of 6d. on the English price. Columbia add 1s. Surely the excellent example of the Aeolian Co. might be followed by all. Brunswick prices here are also very heavy; there can be no reason why an American record should cost 5s. 6d. in England and 8s. 6d. here, for the sales here are enormous.

Gratefully yours,

K. C. MASTERMAN.

St. Peter's College, Adelaide.

[I am hoping to visit Australia within the next year or two, and I shall be most interested to go into the whole question of the circulation and prices of records there. I am more indebted to the kindness of the Australian reading public as a novelist than to any others over the seas. I wish that I could hear of a

recording company being started in Australia. Nearly all the greatest English singers have come from there, and what a boon the records of young Australian singers would be to operatic impresarios in Europe and America.—Ed.]

## SUGGESTIONS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—(1) During the last few years the English song by our present composers—concert songs—such as Vaughan Williams, Quilter, Bax, Rutland Boughton, etc., have improved immensely. It would be a treat to have some of them sung by Coates, for instance, instead of his present records.

(2) When may we expect Ethel Smyth's beautiful *Requiem Mass in D*, Rachmaninoff's *The Bells*, etc.

(3) H.M.V. are ahead in piano recording—Lamond for Beethoven, Samuel for Bach—why not Busoni for Mozart, Silotti for Liszt, etc.?

(4) Why no further records from Scharrer, Phyllis Lett, Ivor Foster, Hyde, Beatrice Harrison, etc.?

(5) When will such singers as Anna Thursfield, Dorothy Silk, Euterpe String Players record?

Deniyaya, Ceylon.

Yours truly,

SELBY HANBURY.

## FAVOURITES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I am sending you programmes, etc., of four gramophone concerts I have given, in this town, during the past winter. Being curious to know for future reference the type of artist that most appeals to the public, I gave out voting papers at each concert, with the names of the artists on them, and asked the members of the audience to fill them in according to their preference. Each person was to place a 1 against the name of the artist whose records he had most enjoyed, a 2 against his second choice, and so on. I enclose a copy of the resulting list, which I think may be of interest to some of your readers. I have, of course, brought all the marks down to a common approximation. I think you will agree that the list is somewhat surprising. It is lamentable, for instance, to find great singers such as Destinn, Schumann-Heink, and Anseu very nearly footing the bill, while Phyllis Lett, an admirable artiste in every way, but scarcely of the very first rank, soars among the immortals. That the first three places on the list have been gained by coloratura soprani shows that, from the point of view of the man in the street, this school of singing is not so dead and out of date as the high-brows would have us believe, and the position of the solitary military band explodes another ancient theory about the public taste. Personally I am surprised that the Royal Albert Hall Orchestra and the Flonzaley Quartet did not do better, but they doubtless suffered from being heard in such brilliant company. I think, considering the great difficulties that beset the pianist in the recording-room, that it is very much to Paderevski's credit that he secured fourth place above all the violinists who have many less obstacles to overcome. I may say that, with one exception, every artist had one or more voting papers on which he or she was placed first. The exception was Destinn, who, for some incomprehensible reason, failed to arouse any enthusiasm. I put it down mainly to the fact that her items were not of the most popular order. My audiences were not large, but were generally very enthusiastic, and demanded many encores. At the first three concerts I used a small £10 "Cliffophone," and at the fourth one a new Columbia Grafonola Model 19a, which last I consider for its size the best recital machine on the market.

Yours sincerely,

CEDRIC WALLIS.

Long Eaton.

[I wish I had space in which to print the programmes referred to. On the whole they are calculated to give a fair chance to each performer, and are very well arranged. But all that I can do is to give the list of names and of marks gained. Galli-Curci, 76; Tetrassini, 67; Melba, 65; Paderevski, 63; Phyllis Lett, 55; Kreisler, 54; Selma Kurz, 52; Martinelli, 50; Heifetz, 49; Chaliapin, 43; Clara Butt, 42; Hislop, 39; Lionel Tertis, 35; Flonzaley Quartet, 35; Kirkby Lunn, 34; Lamond, 34; Battistini, 33; R.A.H. Orchestra, 33; Mark Hambourg, 28; Destinn, 26; Schumann-Heink, 25; Anseu, 25; Coldstream Guards Band, 21.—Ed.]



# GRAMOPHONE SOCIETY FEDERATION:

## Some Expert Opinions and a Footnote

By JOHN C. W. CHAPMAN

As the result of a small broadcast to well-known members of every London Society, I am able to set out some divergent views on federation, and the opinions quoted below show that the question of federation may be difficult of solution.

Mr. J. De Toro remarks: "I must say that the Society movement is at present, in my opinion, in a bad way, and that it could be reformed on the lines you suggest, and made to render a greater service than it does now to those who have no other means of listening to good music unless it is through the gramophone."

Mr. Henry Seymour says: "I don't know whether the idea of federating the London Societies would prove to be advantageous to the individual societies or otherwise. I believe that the idea was mooted some time ago, but fell flat. I sometimes think that independent action is best, unless some special reason for joint activity is shown."

Mr. G. W. Webb and Mr. A. L. Ferreira favour federation, the former tentatively suggesting fusion into one big Society for London.

Mr. L. Ivory thinks federation "bally rot," and is "opposed to any form of coercion, combine, or trade union among gramophone-

phonists." He considers that "the great charm of the Societies as they now exist is their independence and individuality, each one producing what it likes and good in its particular sphere." He believes that "such a federation or control would be obnoxious, and would do a lot of harm."

In my opinion, federation *must* come, sooner or later, not only in the interests of the Societies themselves, but also for the sake of the great gramophone public unaware of the existence of the Gramophone Societies and the advantages they afford the individual gramophonist. This ignorance is largely due to restricted publicity. The time has passed for Gramophone Societies to be regarded as sporadic clubs; they have the makings of an important musical and educational movement, and only by co-ordination, intensive publicity, and a vast increase in membership can the London Societies hope to compare with the go-ahead provincial organisations.

I hope that my revival of the topic of federation will meet with greater consideration by the societies than that which attended the efforts of Mr. Harrie King some two years ago, and that those who are in favour of a forward policy will meet together to consider how they can best bring it about.



## Gramophone Societies' Reports

With regard to Mr. Chapman's article above, I have received a long and interesting letter from Mr. Ernest Baker, the Secretary of the South-East London Recorded Music Society. Briefly, he is inclined to dissociate the S.E.L.R.M.S. from other London Gramophone Societies in methods and ideals, but is willing to accept overtures from any of them if they will come into line with those methods and ideals. But I am going to omit quotations from the letter because I want to find room for his excellent little introduction to an equally excellent programme of chamber music given by Mr. E. C. Coxall, the Vice-President, except that I must thank Mr. Baker for his last paragraph. "Finally," he writes, "we would express our opinion of the very kind assistance that has been rendered to us by THE GRAMOPHONE. It has indeed been very valuable to us and a source of great gratification to find people in all parts of London selecting our Society and our reports as *The Society* to join; and, moreover, communications reach us from all parts of the United Kingdom; invariably reference is made to THE GRAMOPHONE." Thank you, Mr. Baker. It will be generally agreed that the three reports of London Gramophone Societies here printed reflect great credit on the committees of them, among whom Mr. Chapman is making his *démarches*.

**THE SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.**—Monday, April 14th. Programme of Chamber Music, by Ed. C. Coxall, Esq. (Vice-President):—1. *Andante con moto*, from *Quartet in D minor* (Schubert), The Lener Quartet. 2. *Quartet in D major*, Op. 64, No. 5: (a) *Allegro Moderato*, (b) *Adagio Cantabile* (Haydn), The Flonzaley Quartet. 3. *Minuet from Quartet in F* (Glinka), The Catterall Quartet. 4. *Finale from Quartet in G minor* (*Rondo alla Zingarese presto*) (Brahms), The Beatrice Hewitt Piano Quartet. 5. *The Little Girl and the Old Shepherd* (from *Lady Audrey's Suite*, Op. 19) (Herbert Howells), The Catterall Quartet. 6. *Orientele*, Op. 15, No. 2 (Glazounov), The English String Quartet. 7. *Concerto for Two Violins and String Quartet* (Bach), Kreisler and Zimbalist, with String Quartet. 8. *Andante Cantabile from String Quartet*, Op. 11 (Tchaikovsky), The Elman String Quartet. 9. *Lento from Quartet in F major* (Dvorák), Flonzaley Quartet. 10. *Quartet*, Op. 18, No. 6 (Beethoven), London String Quartet.

### Chamber Music.

It is very gratifying to find members asking for a programme devoted to chamber music, but our difficulty in arranging a

programme has been great for various reasons. However, we have endeavoured in our programme to give: (a) Examples of various kinds of movements; (b) examples from various composers; (c) examples of the playing of a few combinations of instrumentalists; (d) examples of a few different types of combinations of instrumentalists; (e) at least one complete work—as a matter of fact, we really give you two—viz., *Concerto for Two Violins in D* (Bach) and Beethoven's *Quartet*, Op. 18, No. 6 (although this has been cut, it is issued as complete). We will not enumerate the points under the sections (a) to (e) just referred to, but would ask you to examine the programme carefully and search the points out for yourselves. Because the time at our disposal is short our programme can only touch the fringe of the subject, but we hope it will show you that chamber music is not such "dry-as-dust stuff" as is commonly supposed, and indicate a new avenue along which you may travel in the quest of pleasure through melody. And now for a few special words on the *String Quartet*. It is probably not only the purest kind of chamber music but the most ideal medium in existence for musical expression. Practically all the great masters have chosen it as the vehicle for their most beautiful and intimate thoughts. Beethoven's quartets are even more sublime than his symphonies, though the work included in our programme is by no means amongst his best. Mozart, Haydn, Schubert, Schumann and Brahms all gave their loveliest ideas to the writing of the string quartet; Modern composers, in spite of the attraction of the orchestra, have tried to rival the classic composers in quartet writing (you will find a beautiful example by Herbert Howells in the programme). What is the explanation? Probably (1) it offers to the true musician an ideal "instrument" for four-part harmony, with each "part" of the harmony possessing individuality as it has an instrument all to itself. (2) The *String Quartet* exhibits a composer's musicianship, his power of construction, command of harmonic resource and purity of part writing. There is no opportunity, as in the case of orchestral works, of being able to hide a poverty of technique and ideas by picturesque instrumentation. The variety that the great musicians have been able to obtain from the combination of two violins, a viola, and a 'cello is remarkable, and when we listen to such music as the masters have made for this combination, we are hearing the very choicest things of musical art.—ERNEST BAKER.



Mr. J. McAdam, the recording secretary of that flourishing new **LONDON DERRY GRAMOPHONE SOCIETY** which meets at the Melville Hotel, sends me the programme of the April meeting when an audience of about 100 enthusiasts welcomed no less familiar a figure (in the gramophone world) than Mr. Rink, of the Gramophone Company. It was "generally agreed that it was one of the best meetings of the Society to date," and Galli-Curci's *Charmant Oiseau* shared the honours with Amato's *Largo* *al factotum*.

The **MANCHESTER GRAMOPHONE SOCIETY** was also entertained by Mr. Rink, who added the Walford Davies *Talks upon Music* to the list of records which he demonstrated. Mr. Stanley Harper, the recording secretary, is anxious that I should state—as I am glad to do—the gratitude which the Society feels towards Messrs. Sir Herbert Marshall and Sons, Ltd., of the Tudor Galleries, Deansgate, for the free loan of a concert grand pianoforte and three H.M.V. instruments, manipulated by Mr. Little, who was also responsible for the February programme. There may be a commercial side to these demonstrations and loans of instruments and records, but that is no reason why one should not mention and emphasise the remarkable friendliness and co-operation which are shown from week to week all over the country between the big companies, local dealers, and gramophone enthusiasts. It is the happiest, as well as the most practical, way of doing things. Behold Mr. Rink also at Hull!

**HULL AND DISTRICT GRAMOPHONIC CIRCLE.**—At the fortnightly meeting of the above, held in the Lancaster Room of the Metropole, West Street, Hull, on Monday, March 3rd, a London Model No. 1 of the New Edison disc phonograph was demonstrated by our member, Mr. McDonald. The machine had been sent specially for the evening by Jake Graham, 74 and 76, Renshaw Street, Liverpool. Mr. McDonald provided a varied programme of the Edison Re-creation discs and an interesting and novel evening was spent. The forwardness of production and piano tone was favourably remarked upon by the members. One member (Baynes) claimed that by the use of an adaptor needle-cut records give a much better result on this class of instrument than upon any other known make. He promised to demonstrate this to us at his forthcoming evening on April 14th. A vote of thanks to Messrs. Jake Graham and Mr. McDonald was passed at the close for the treat they had given us. On March 17th the meeting took the form of a "sales night." Unwanted records were brought in by members and submitted to Dutch auction by the Chairman, T. E. Mayman. A fair number were disposed of, but the proceedings proved somewhat monotonous and would have been more so but for the humour and geniality of the Chairman. The writer cannot recommend this kind of meeting for other societies to experiment with. On Thursday, March 20th, at the Albion Hall, Baker Street, Hull, we held a lecture demonstration by Mr. H. L. Rink, of the Gramophone Co., Ltd. (H.M.V.). By judicious advertising we provided Mr. Rink with a good class audience of about 700 and also had to turn people away. T. E. Mayman was chairman and a great evening was spent. Both the Society and the Gramophone Co. should benefit as a consequence. Mr. Rink proved himself a very able lecturer and we look forward to hearing him again. We strongly recommend the man and his matter to any society he has not yet visited. As you have already printed many reports from other societies I will not repeat the interesting details.—CHAS. H. WHITEHALL, *Hon. Recording Secretary*, 29, Lilac Avenue, Garden Village, Hull.

**BRIXTON GRAMOPHONE SOCIETY.**—The move to the new headquarters at Morris Hall, Bedford Road, Clapham (near Clapham Road Station), is without doubt a step in the right direction, as the second meeting held there, on Monday evening, April 7th, sufficiently testified. A better attendance than for some time past and the enrolment of a further three new members are encouraging signs of a revived interest. As we now have excellent accommodation we shall be glad to welcome any friends interested in the gramophone as well as visitors from other societies. Part of the evening was devoted to a demonstration of the Parlophone records, a selection of which, by courtesy of the manufacturers, was placed at our disposal for review. Unfortunately, our Society machine was not on its best behaviour and was unable to do complete justice to these excellent records, but as they will be available in our record library our members in turn will be able to hear them for themselves under better conditions than then obtained. Those reproduced were as follows:—*Oberon Overture* (in 3 parts), played by the Opera House Orchestra. *Senta's Ballad* (in 2 parts), from the *Flying Dutchman* (Wagner), the soprano being Emmy Heckmann-Bettendorf, who also sang with Emma Bassth (con-

tralto) the dance duet from *Hansel and Gretel*. Marek Weber and his orchestra, on another disc, gave us the *Gigolette* from *The Three Graces* (Franz Lehar), and a violin record by Joan Manen of *Drda's Serenade* concluded this part of the evening's entertainment. In spite of the unexpectedly developed defect in the sound-box, we were able to conclude that under proper conditions these records are well worthy of consideration by musical enthusiasts. One of our new members, Mr. J. W. Borders, gave us a short programme of high quality; as will be seen by the titles. Two Wagner excerpts from *Siegfried*, sung in English, a duet by Florence Austral and Tudor Davies; *Brünnhilde hails the Radiant Sun*, from Act III.; and another by Bessie Jones and Tudor Davies, the *Finale to Act II.*; and Florence Austral singing in the scene from *The Twilight of the Gods*, where Brünnhilde kindles the funeral pyre. Three fine records of vocal and orchestral combination, although the words might just as well be in Esperanto! An unusual record was that of the great Russian bass Chaliapine singing in French, *Pourquoi donc se taisent les voix* (Glazounoff). One Columbia record only was played, Scriabine's *Le Poème de l'Extase*, by the London Symphony Orchestra, conducted by Albert Coates, which proved to be a good recording quite new to our members. Mr. S. N. Collins in his contribution to our entertainment, had selected all H.M.V. records and gave us *Hansel and Gretel Overture*, by the Symphony Orchestra, the duet from *Otello*, *Si, pel ciel*, by Caruso and Ruffo, which transcribed by a Petmucky needle, nearly raised the roof. A violin solo by Kreisler, Massenet's *Meditation* (from *Thais*), was a welcome change and a delightful record. Mark Hambourg was represented by two records, *Caprice Chinois* (Scott) and another disc with two dainty morsels, *L'oiseau prophète* (Schumann) and *Ruins of Athens*, patrol march (Beethoven-Rubinstein). Dare I mention that a medley fox-trot, *Marcheta*, by the Great White Way Orchestra, also titillated our ears and proved an excellent specimen of a modern dance record? Our next meeting will be in the hands of Mr. W. S. Wild, who will use three Vritz sound-boxes, of which many Society members have heard, and "doped" fibre needles, which should prove very interesting.—GEO. W. WEBB.

**GRIMSBY AND CLEETHORPES GRAMOPHONE SOCIETY.**—The Society's fortnightly meeting was held on Wednesday, April 2nd, at the Coffee Hall, Bull Ring. Mr. Robinson, the Chairman, presided over a gathering of about 60 members and friends. Messrs. Holder Bros., the local sole agents for the Grafonola, provided us with a fine Table Grand Model, No. 23, together with a selection of "New Process" records. This was the first occasion the Society had of hearing the new Grafonola. Everyone agreed that this new product was a credit to the famous house of Columbia. A very fine programme was demonstrated, among which the following records were specially noteworthy:—Columbia: *The Mighty Deep*, Norman Allin; *Utopia, Ltd.* (selection), H.M. Grenadier Guards; *Madame Pompadour* (selection), Daly's Theatre Orchestra; *O Star of Eve* (cello), Pablo Casals; *Vesti La Giubba*, Ulysses Lappas; *Home Sweet Home*, Hulda Lashanska. Brunswick records: *Lo! here the gentle lark*, Miss Virginia Rea; *Cielo e mar* from *La Gioconda*, Mario Chamlee. The Secretary announced that a library of records would be established in the near future for the use of members. The Parlophone Co., of City Road, London, had sent a gift of a parcel of their records towards this scheme, and at the next meeting they would have the pleasure of hearing them. Hearty votes of thanks were accorded to Messrs. Holder Bros. and the Committee for giving such a fine concert.—S. CROFT, *Hon. Secretary*.

**THE SOUTH LONDON GRAMOPHONE SOCIETY.**—It is a temptation to head this report "Bach in South London" to commemorate the extra meeting on March 15th, devoted to the recorded examples of the master's works, although this title might be thought by some an usurpation on the part of a simple Gramophone Society, who, of course, could not be expected to have any musical discernment. At the risk of offending the spiritual relations of the old man, it must be put on record that the experiment was a decided success, in spite of the fact that at the outset it was uncertain how many records would be mustered, and also that so far the examples of Bach's works are almost entirely instrumental. Without decrying his efforts in this direction (but who would?), it would certainly be an advantage if it were possible to have some of the choral and other examples in which he may be said to have rivalled Handel; but that is apparently not to be yet, and it may be assumed that a certain initial education of the recording public might be necessary, as Bach is only now coming into his own, after years of misunderstanding and neglect. It was an agreeable surprise, and as it turned out, somewhat disconcerting,



to find how comparatively large were the number of records brought, making the task of compiling a working programme harder than was anticipated; but those who sat through what might be thought dry music were rewarded by making what must have been in many cases their first acquaintance with the genial side of Bach, than whom there are very few his equals, even contemporaneously. The results of a musical ancestry, family, and environment would appear to have largely fostered and developed his genius, to which we owe, amongst a big list, the incomparable series of preludes and fugues for both organ and clavichord (or clavier). The exigencies of recording deny us the former medium, with a few exceptions, which, however, are not played on a grand organ; but it is good to find among piano records many of the most striking examples which were originally composed by Bach for his favourite instrument, the clavier, an instrument akin to the harpsichord, and which introduce us to his larger works. His other instrumental efforts, including those for violins, are equally interesting, and, indeed, it may be said in the words of a well-known phrase, that all he touched turned to gold. It is gratifying to find that his music is being recorded at a time when the art is making great strides, and when it is likely to have justice done to it. One has only to listen to the *Chromatic Fantasia and Fugue*, for instance, played by Harold Samuel, or the *Prelude and Fugue in C sharp*, by Irene Scharrer, to realise some of the vividness there is in this music. Then the largo movement from the *Concerto in D for Two Violins* is still the joy of musicians. It will take too long to notice every record that was listened to, so a list is added, in the hope that it will assist some of those who are perhaps imperfectly acquainted with Bach to delve deeper.

Pianoforte:—H.M.V., *Chromatic Fantasia and Fugue, Two Bourrées*, Harold Samuel. H.M.V., *Prelude and Fugue in C sharp*, Irene Scharrer. Vocalion, *Prelude in G*, Max Pirani (on Moor-Duplex 2-manual piano). H.M.V., *Prelude and Fugue in G major*, Mark Hambourg. Violin:—H.M.V., *Fugue from Sonata in G minor*, Isolde Menges. H.M.V., *Largo from Concerto in D for Two Violins and Orchestra*, Kreisler and Zimbalist. Harpsichord:—H.M.V., *Allemande from First Partita in B flat*, Mrs. Gordon Woodhouse. Violoncello:—H.M.V., *Sarabande in D*, Beatrice Harrison. Columbia, *Bourée in C major*, Pablo Casals. Orchestral:—H.M.V., *Fugue* (orchestrated by Sir Edward Elgar), Symphony

Orchestra. Columbia, *Gavotte in E for Strings*, New Queen's Hall Orchestra. Victor, *Air on G String*, Victor Herbert's Orchestra. Victor, *Two Gavottes from Suite in D major*, Victor Herbert's Orchestra. Organ:—Columbia, *Fugue in D minor (Toccata and Finale)*, J. J. McClellan. Vocal:—Columbia, *Lift up your Heads*, Gervase Elwes. In order to give some variety to the programme, vocal items of Handel were played, although apart from their work as contemporaries, their style is individual.—S. F. D. HOWARTH, *Reporting Secretary*.

**SHEFFIELD GRAMOPHONE & PHONOGRAPH SOCIETY.**—At our meeting on March 4th most of the programme was claimed by a lecture-recital entitled "An Evening With Piano Records." Our lecturer was Mr. C. D. Rose, and that his effort was the success it deserved to be could be gauged from the hearty applause at the conclusion of his programme. In his opening remarks Mr. Rose pointed out that for some inexplicable reason pianoforte records were very much neglected by a good many gramophone enthusiasts, notwithstanding that some of the world's greatest musicians make such records, which undoubtedly display their artistry at its best. Glancing down the list of items demonstrated, we see such names as Lamond, Moiseivitch, Rachmaninoff, and Mark Hambourg, all of whom are amongst the finest exponents of the piano. Mr. Rose briefly dealt with each composer represented in the programme, giving interesting facts concerning him, together with a few remarks relative to the piece under notice. All the records played were fine examples of the pianist's art and the following, in the writer's opinion, stood out as particularly beautiful: *Perpetuum mobile* (Weber), the Beethoven *Sonata in C sharp minor*, and the well-known Rachmaninoff *Prelude in C sharp minor*. Altogether we spent a most enjoyable evening.

Mr. C. E. How gave us, on March 18th, the pick of his grand opera records, and, of course, a real musical treat was our portion. Following his usual custom, Mr. How preceded each record with descriptive notes relating to the opera and the excerpt to be rendered. It is surprising how this adds to the interest of an "aria" or "recit." The high quality of the programme may be judged from the fact that gems from the following operas were included: *Aida*, *Madame Butterfly*, *The Tales of Hoffmann*, *Masked Ball*, *Samson and Delilah*, *Lohengrin*, and *Rigoletto*. The artists embraced Caruso, Alda, Martinelli, Journet, Amato, and others of international fame. As can well be imagined, Mr. How's effort was greatly appreciated, and the hearty vote of thanks proposed by the writer and seconded by Mr. Sampson was carried in an unmistakable manner. The competition was open for records of any description, so naturally quite a variety was entered. Judging was rather difficult, but Mr. Hinchcliffe's record of *The Magic Note* (Caruso) was awarded the palm.—THOS. H. BROOKS, *Hon. Recording Secretary*.

## 'Gramophone Tips' for 1924

MATTER QUADRUPLD

Written and published by

Capt. H. T. BARNETT, M.I.E.E.,

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## NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 25, Newman Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(60) **The Ripples Spreading!**—I received yesterday the package of back numbers, and thank you very much indeed. I had a wonderful evening reading them. It is a glorious gramophone journal!—A. S. D., Trinidad.

It is the cheery personal note which adds charm to the whole tone of the publication. . . . I shall not fail to rave about you in the presence of my gramophonist friends, drawing their attention to the subscription order form. Long may you flourish!—WELL-WISHER, Johannesburg.

(61) **Good Records.**—May I say I owe some of my happiest musical moments to your recommendation of the records of first-class music in your paper? I think the Violin Concerto (Menges, H.M.V.) and Haydn's Quartet (Col. 937-8) really superb, and when one is in a particularly receptive mood the Concerto rises to great heights, but how can one express what some music means to him?—H. H., Gravesend.

(62) **Good Records.**—The record by Heifetz of Sarasate's "Introduction et Tarantelle" (H.M.V. D.B. 285) is a marvellous exhibition of the perfection of Heifetz's technique, and it should be in the collection of every violin record lover. On the other side is a well-contrasted piece, also by Sarasate, the "Danza Española," Op. 21, No. 1.—G. S., N.8



(63) **Good Records.**—I also tried Col. A.5193 (Bronskaja), but personally I must say that I was rather disappointed. Perhaps it was because my record was not one of the new process surface make. . . . My favourite soprano, however, is Kathleen Destournel, who records for the Vocalion. . . . Have you heard D.02070 ("If I might only come to you" and "Solweig's Song"), D.02069 ("Somewhere a voice is calling" and "Bonnie Mary of Argyle"), R.6088 ("Down in the Forest") and A.0110 ("Vissi d'Arte")? Another delightful record is Col. 7227 ("Forza del Destino"), sung by Rosa Ponselle. . . .—H. A., N. 10.

(64) **Twelve Best Records** (*vide* No. 6, p. 117).—I have been lucky enough to obtain another twelve best records, and the reason I wish to put them before your readers is that in every case the record has been obtained on the recommendation of THE GRAMOPHONE. (1, 2, 3) The Tannhäuser records made by the Philadelphia Symphony Orchestra for the Victor Co. Recommended by Dr. Mead of California (p. 92). They are magnificent. (4) "Panis Anglicanus" (Franck), sung by Madame Alda. One of the loveliest records in existence. Made by the Victor Co. (5) "Ah non credea" (Galli-Curci), surely one of the loveliest coloratura records ever made. (6) "Qui la voce" (Galli-Curci) runs the last very close. (7) "Dite alla giovine," sung by Galli-Curci and De Luca. I defy anyone to find more perfect singing or a more perfect example of "bel canto" than is shown in this record. (8) "Il lacerato spirito," sung by Pinza (H.M.V.), the high-water mark of bass records, usually rather heavy. (9, 10) Lamond's classic interpretation of Beethoven's "Sonata Appassionata." The more I listen to them the better I like them. (11) Either Frieda Hempel's "Wohin?", Selma Kurz's "Lockruf" or Frances Alda's "L'Altra Notte," all perfect. (12) Martinelli's record of "O Paradiso," which I prefer to Hackett's, magnificent as the latter singer's undoubtedly is.—T. R. S., Windsor.

(65) **Twelve Favourite Records.**—(1) Norman Allin, "Hagen's Watch" and "Hagen's Call" (Col.). (2) Mummery, "Your tiny hand" and "On with the motley" (Col.). (3) Gluck, Musetta's "Waltz Song" (H.M.V.). (4) Stralio, "Un bel di vedremo" (Col.). (5) London Symp. Orch., "Love Duet and Fairy Chorus" from *The Immortal Hour* (Col.). (6) British Symp. Orch., "Rout" (H.M.V.). (7) Goossens, "Four Conceits" (V.F.). (8) Tudor Davies, "Onaway! Awake!" (H.M.V.). (9) Queen's Hall Orch., "Song of the Rhine Daughters" (Col.). (10) Chaliapin, "Song of the Volga Boatmen" (H.M.V.). (11) Blaney and Farrar, "Who tied the can" (H.M.V.). (12) Arthur Jordan, "Faery Song" (Boughton) and "Fairest Isle" (Purcell) (Col.).—E. C. S., Caversham.

(66) **A Popular Programme.**—(1) "Pat and McGregor," St. Hilda Colliery Band. (2) "Linden Lea," Edgar Coyle. (3) "Home to our Mountains" (Trovatore), Thornton and Hyde. (4) "Star of the North," Arthur Laycock (cornet) and band. (5) "Eileen Allanah," Dame Clara Butt and chorus. (6) "The Admiral's Yarn" (Rubens), Peter Dawson. (7) "Ave Maria" (Gounod), Stroud Haxton (violin). (8) "Vesti la Giubba" (Pagliacci), Lappas. (9) "Old Fashioned Town" (Squire), Peter Dawson. (10) "Three o'clock in the Morning" (waltz), Savoy Havana Dance Band. *Interval.* (11) "Faust" Ballet Music, Regal Military Band. (12) "Good-bye" (Tosti), Elsa Stralia. (13) "O Isis" (Magic Flute), Norman Allin. (14) "Miserere" duet (Trovatore), Alda and Caruso. (15) "La Danza," W. H. Squire (cello). (16) "For you alone" (Gheel), Lenghi-Cellini. (17) "Land of Delight" (Sanderson), Peter Dawson. (18) "Death of Othello" (Verdi), Frank Mullings. (19) "Kathleen Mavourneen," Dame Clara Butt. (20) "Lost Chord" (Sullivan), Pike, Dawson, Chorus and Organ. National Anthem.—FRANK PARKIN, Manchester.

(67) **Beethoven's No. 1 String Quartet** (V.F. 571.2-3).—Since my letter to you (March, p. 214) I received a letter from Messrs. J. and E. Hough, Ltd., stating that they are taking steps to alter the labels of the records which have been wrongly printed. Congratulations therefore to THE GRAMOPHONE and to Messrs. J. and E. Hough.—HERBERT WARDLE, Palmer's Green.

(68) **Violin Records.**—I think your correspondent Mr. Maszkerisky (p. 237, col. 2) might be interested to know that I have the "Kreutzer Sonata" absolutely complete on four double-sided Musica records. These are not obtainable in the ordinary way, being of German manufacture, but I shall be pleased to give anyone particulars about the Musica records. The "Spring Sonata" is also in this list, complete, of course.—J. T. F., S.W.12.

(69) **Maud Powell.**—Why are thirty records by the late Maud Powell omitted in the new H.M.V. list of double-sided celebrities? In my opinion she is without a peer where brilliancy of playing

is required, and I hope that readers of THE GRAMOPHONE who are acquainted with her excellent renderings will, through your columns, try to influence the H.M.V. to reinstate some of her records; and I hope that one of the first to be reissued will be her playing of Sarasate's "Spanish Dance, Op. 26," No. 8, and Max Bruch's "Kol Nidrei."—T. D., Barry.

(70) **The Unfinished Symphony.**—Is the Columbia version complete on two records?—H. H. S., Chatham.

(71) **Cuts.**—Can you tell me exactly which bars are cut from the H.M.V. versions of the "Unfinished Symphony" (D.164-5) and the "Tannhäuser Overture" (D.133)?—M. A., S.W.7.

(72) **Casta Diva.**—Is the Zonophone record by L'Incognita a good one? I am afraid we wait in vain for Galli-Curci.—J. C., S.W.12.

(73) **Organ Records.**—Can you tell me where I can get an (American) organ gramophone record or who to write to in America? I want Bach's "Toccata" and "Fugue in D minor."—P. H. W., Douglas, Isle of Man.

[This question is rather obscure to me, but Col. 2232 (3s.), Bach's "Fugue in D minor"—Toccata and Finale—played by McClellan, with Rubinstein's "Melody in F" on the other side, has been noticed in THE GRAMOPHONE as the best organ record available; so perhaps this will do to go on with.—Ed.]

## ANSWERS

**To "Fosc"** (March, p. 212).—I have a copy of Hempel's "Ave Maria" (Schubert), purely solo, i.e., no male chorus; and can perhaps advise you where to obtain a copy.—R. W. S., Hull.

(2) **German Records.**—Musica is the export name for German H.M.V. I imagine they must be brought across privately. A Sigrid Onegin was quoted at 15s. 6d. I have a lot bought when price was 4s.; but many have not worn well. "Vox" are available—Vox Schallplatten A.b., Potsdamerstrasse 4, Berlin W.9. I have some in Customs now, including "Wanderer's Night Song," 7s. plus tax. The surface is a bit rough. I shouldn't call Odeon worth importing, but you can try Odeon Haus, Berlin or Hamburg. I have a spare Jadlowker Prize Song if wanted. Postage costs about 4s. for 10 records.—H. E. A., Great Bardfield.

(5) **Seventh Symphony.**—Cuts in third movement. The repeat at bar 25 is observed, but no others. Cut, bars 237-443. Unauthorised repeat, bars 499-523.—F. B. S., Hale. (Cf. p. 239.)

(7) **Needle-wear.**—No harm done if the "pins" were good ones. But get a suitable brand and stick to it.—R. T., Wicklow.

(12) **Sound-Boxes.**—A good Exhibition box is as good as any for all-round purposes. You could probably sample others at your dealer's.—R. T., Wicklow.

(15) **Robert Radford.**—Try Radford's "Arm, arm, ye Brave!"—R. T., Wicklow.

(16) **Tenor Records.**—Anseau's "Ne pouvant reprimier" (air de Jean), Caruso's "Ombra mai fu" and "Bianca al par di neve alpina," Gigli's "Spirto gentil" and Fleta's "Il fiore che avevi," all H.M.V.—R. T., Wicklow.

(17) **Marche Slave.**—Double-sided in old Fonotipia list. Inquire at Gramophone Exchange.—H. E. A., Bardfield.

(29) **O terra addio.**—Try the Aida duet by Fleta and Austral (H.M.V.).—R. T., Wicklow.

(40) **Ah! Fors è Lui.**—I bought a new copy of this and found it absolutely perfect on my H.M.V. No. 2 sound-box. The "Caro Nome" on the back of this is everything you claim it to be, and I think it is the finest vocal record I have heard.—J. C., S.W.12.

(48) **Lohengrin.**—Prelude, Act 1. The only good record of this is a Parlophone; at present it is only in the German catalogue, but as the English Parlophone Co. have just issued the companion record of the Prelude to Act 3, with the Bridal Chorus, I think the Prelude to Act 1 may probably come later. H. F. D. should get the Act 3 one—it is superb—and the chorus beautifully sung and recorded. For "Lohengrin's Farewell" try the new H.M.V. DB681, by Hislop.—J. T. F., S.W.12.

(49) **Handel's Sonata in D** (H.M.V.).—The piano part is played by Eileen Beattie.—P. R., S.E.24.

(50), etc. **Words Wanted.**—Some readers may not be aware of the fact that the words, translations, and music can be obtained nowadays from most public lending libraries. This applies to both operatic airs and *lieder*.—P. R., S.E.24.